



PSA Newsletter

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Conferences

Poe Festival in Prague

BULWER-LYTTON'S INFLUENCE ON POE'S WORK, ESPECIALLY FOR AN AUTHOR'S "PRECONCEIVED DESIGN"

An early book on William Godwin called, *Godwin Criticism, a Synoptic Bibliography* with more than 4,000 published references to him for 180 years, surprisingly, reveals a dozen observations by Poe on this novelist and philosopher ranging from comments to articles.¹ Several display Poe's esteem for Godwin's disciple, Edward Bulwer-Lytton (1803-73), whom he often ranked with, or above, or below Dickens and Godwin. For over thirty years numerous pieces of evidence of Poe's almost obsessive concern with Bulwer have accumulated in my files. As yet, a comprehensive study of this enormous although varying influence is lacking. Only very partial and specific studies have appeared, probably because of the nearly total decline in Bulwer's popularity and reputation.² But when preparing the *Southern Literary Messenger*, volume (V), of Poe's *Writings*, the two editors newly realized Bulwer's link through his novel *Rienzi* to several major Poe works.³ However, in preparing a prolegomenon to the broad topic for the October 1999 Poe Festival in Richmond, I made an exciting discovery: a two-volume 1841 collection of Bulwer essays, compiled and published only in America, which Poe reviewed in the November 1841 *Graham's*, gave him his celebrated concept of a "preconceived design" needed for artistically successful works. In addition, this volume was the source of Poe's untraced last paragraph of the "Exordium" or New Year's preface, in January 1842, giving the epitome of the "perfect literary critic" (i.e., Poe himself), quoted with only Bulwer's "authoritative" name given: "What *can* we say better say of [the critic himself] . . . than with Bulwer, 'that he must have courage to blame boldly, magnanimity to eschew envy, genius to appreciate, learning to compare, an eye for beauty, an ear for music, and a heart for feeling.' Let us add, a talent for analysis and a solemn indifference to abuse."⁴

It has long been evident that Poe made varied uses of Bulwer's very popular and numerous texts for their ostentatious erudition, sparkling wit, tone of sophistication, practice of diverse genres, and occasionally lauded constructive workmanship. Some of this has appeared over the years in a series of minor studies of the Poe-Bulwer relationship, which is indicated chronologically here, with their pages given.

In 1931 James S. Wilson (*American Mercury*, 24: 215-20) pointed to the Folio Club tales as derived originally from Bulwer, Disraeli, et al. B. R. Pollin in the 1965 (*American Notes and Queries*, 4: 7-9) linked "Tell-Tale Heart" to Bulwer's "Monos and Daimonos." G. R. Thompson in the 1968 *Studies in Short Fiction* (6: 94-97) and in the 1969 *American Literature* (41: 251-5) noted several borrowings from the bestselling novel *Pelham*. Michael Allen's 1969 book on *Poe and the British Magazine Tradition* (*passim*) treats rather naively the "Bulwerian" (Poe's coinage) influence, chiefly on Poe's early tales. Robert Jacobs, in 1969, devoted a half dozen pages to Poe's obvious interest in Bulwer in *Journalist and Critic*. Arno Schmidt did likewise in 1970 in *Zettels Tram* (Stuttgart), now first being translated into English. Alexander Hammond in the 1972 *Emerson Society Quarterly* (18: 154-5) linked "Lionizing" to Bulwer's well-known short tales. George H. Spies, in 1976, in the *Kyushu American Literature* (No. 17: 1-6), in six short pages, surveyed Poe's varying interest in Bulwer, largely via excerpts from a few of his articles. Claude Richard's large *Edgar Allan Poe: Journaliste* (Paris 1974) offers several "scattered" and depreciated Bulwer references, especially for Poe satires and burlesques. In 1976 Allan C. Christensen in his *Edward Bulwer-Lytton* (Georgia UP) devoted about three pages to a few keenly perceived links of Bulwer to Poe. Finally, B. R. Pollin, in the 1996 *Poe Studies* (29: 66-8), traced *Rienzi* into "Masque" (the castle retreat), "Haunted Palace" (a line and setting), and "Pit and the Pendulum" (for the escape device). Strangely, even a few studies of Bulwer's theories of fiction-writing fail to note similarities to Poe's major statements and ideas.⁵

Poe's keen interest in contemporaneous literature, especially that which was commercially successful, led to his attention to almost every one of Bulwer's works of fiction and drama, profusely issued by Sir Edward up to Poe's death in October 1849. His reviews of many of these, his sizable or significant allusions to Bulwer's name and about two dozen published writings, and his borrowings of mottoes, epigraphs, quips, and learned citations that he seldom attributed to the source would justify calling Bulwer a touchstone or standard of taste for Poe—not always for approval, since he recognized many of his faults. Previous notes and analyses in various editions and surveys give an astonishing total. T. O. Mabbott's three volumes in the Harvard edition (1969, 1978) yield thirty head- and tail-note "tracings." My edition of the *Writings* in five volumes of the Gordian Press, thus far, provide twenty-four in volume II, ten in volume III-IV, and seven in volume V (a combined total of forty-one). The Ostrom *Letters* provide three to which we must add an important one each in *Alexander's Weekly Messenger* and *Doings of Gotham*. The total is seventy-six—by no means a

complete survey figure. In the *Dictionary of Names and Titles in Poe's Collected Works* of 1968 there are thirty-eight separate citations, many of them for whole reviews by Poe of Bulwer's works or sizable passages. It is likely that only Shakespeare figured more prominently in Poe's awareness, but chiefly for traditional brief allusions.

A list of all the titles of Bulwer's works with the number of specific and separated articles or passages containing Poe's allusions might serve to indicate the scope, variety, and popularizing attraction of Bulwer in England and America, where all were immediately pirated by our publishers. They are given here with their dates of issue and with a bracketed number for Poe's separate references (asterisks denoting the major ones): **Pelham; or, The Adventures of a Gentleman*, May 1828 [9]; *Devereux: A Tale*, 1829 [1]; **Paul Clifford*, 1830 [11]; *Eugene Aram: A Tale*, 1832 [4]; **Asmodeus at Large*, 1833 [11]; *Godolphin: A Novel*, 1833 [21]; *The Pilgrims of the Rhine*, 1834 [1]; **The Last Days of Pompeii*, 1834 [7]; **The Student: A Series of Papers*, 1834 [15 + 6]; *Rienzi; or, The Last of the Roman Tribunes*, 1835 [3]; *Athens, Its Rise and Fall*, 1837 [2]; **Ernest Maltravers*, 1837 [9]; *Alice; or, The Mysteries; A Sequel to Ernest Maltravers*, 1838 [3]; *Leila; or, The Siege of Granada and Calderon the Courtier*, 1838 [4]; *Duchesse de la Vallière* (5-act play), 1838 [1]; *The Lady of Lyons; or, Love and Pride* (5-act play), 1839 [3]; *Richelieu; or, The Conspiracy* (5-act play), 1839 [1]; **Night and Morning*, 1841 [5] (Poe rev. incl.); *Eva . . . and Other Tales and Poems*, 1842 (see *Poems*) [1]; *Money* (5-act comedy), 1840 [1]; *Zanoni*, 1841 [1] (a probable Poe rev.); *The Critical and Miscellaneous Writings of Sir Edward Lytton Bulwer*, 2 vols. Philadelphia: Lea and Blanchard, 1841 (Rev'd. by Poe, January 1841) [2]; *The Last of the Barons*, 1843 [2]; *Poems of Sir Edward Lytton Bulwer*, 1845 [2].

From Bulwer came Poe's seminal concept of arranging a deliberately integrated composition for giving a unified, overall impression or effect to a literary or dramatic work; its final precise structure determined by its "preconceived design" meant that changing or removing any one section would produce a complete transformation or re-composition of the entire original. Poe encountered the idea, even the terminology, in "Art in Fiction" (pp. 52-88), in the two-volume August 1841 collection of earlier periodical essays (of the 1830s); Poe's review was to appear in the November 1841 *Graham's Magazine*. Whatever the specific origin of Poe's earlier critical use of the target-term, "unity or totality of interest" and sometimes "of effect"—perhaps a work by A. W. Schlegel,⁶ from 1842 to 1849 his chief stress was to be on "unity of effect" and on the "planning" or "construction" through "preconception" of the total result. The considerable influence of Bulwer's summarizing work and terminology is undeniable. It gave Poe the instrumentality for the "shaping power" of the author, as well as a guide for the critic's analytical reception. The "Exordium" excerpt above from another of Bulwer's essays in volume 2 ("Upon the Spirit of True Criticism") points out this new direction. The following quotations from "Art in Fiction" have been selected from dozens of possibilities and presented *seriatim*, but separated (page numbers indicated), to show the parallels to well-known ideas and statements of Poe (see below):

1. [Surely] Othello and Macbeth (sic) were not written (Harrison, 11: 102, 106-9)

In *Graham's Magazine*, April 1846 (Harrison, 14: 193-208), the development from "design" was demonstrated in all of "The Philosophy of Composition" via the process of his detailed writing of "The Raven." His second paragraph gives this Bulwerian theme: "Every plot, worth the name, must be elaborated to its *dénouement* before anything be attempted with the pen. It is only with the *dénouement* constantly in view that we can give a plot its indispensable air of consequence, or causation by making the incidents . . . tend to the development of the intention." The rest methodically (some say facetiously) elaborates dicta stated in his 1842 Hawthorne review.

In November 1847, Poe again reviewed Hawthorne's volume (given above) plus *Mosses from an Old Manse* in *Godey's* of November 1847 (Harrison, 13: 141-55). After repeating much of his earlier review, he summarizes his post-1841 orientation: "A skilful artist has constructed a tale. . . [has] deliberately conceived a certain *single effect* to be wrought [and for]. . . establishing this preconceived effect [uses the best incidents, events, tone]. . . In the whole composition . . . [every] word [should tend] to the one preestablished design" (153).

There are, of course, in Poe's works many other telltale traces of separate essays from Bulwer's book, affecting his ideas, his style and mannerisms, and his varied allusions. For example, Poe's adjectives of "artistical" (only 1 prior *OED* instance of 1803) and "inartistical" (*OED* credits its coinage to Poe), are both often used in "Art in Fiction;" Bulwer's peculiar misspelling of "Lammermoor" is Poe's; Bulwer's several, appreciative citations of *Gil Blas* makes it a "favorite" of Poe's; Bulwer's high "rank" given to Godwin for his techniques as a novelist and stylist become Poe's esteem, enhanced by his famous (somewhat erroneous) ascription of pre-planning a novel's plot to an interview with Dickens; Poe's citation in the review of Bulwer's essays of the title of the cogent "International Copyright" article precludes a later use of the material in his four related editorials in the *Mirror*, January 1845.

Other evidences of Poe's close links to Bulwer's works and their characteristics are a similar use of varied and scholar-like mottoes and key phrases, several appropriated verbatim for titles and quotations, unacknowledged: e.g., "Mellonta Tauta," "bi-part soul," "vox et praeterea nihil," "Aedopol," "by Pollux;" a sprinkling of other foreign terms, especially from the French, such as *juste milieu*, *mille tonnerres*, *au troisième*, *Rocher de Cancale*; verbal mannerisms, such as double compounds with "half," e.g., "half-painful, half-pleasurable" (cf. forty-three Poe instances in *Poe, Creator of Words*); names of French notabilities, such as Prefect of Police G[isquet], Dupin, Duke de Broglie, and Casimir Perier (all from *Asmodeus*); footnotes for references some *recherché*, although inappropriate for tales, such as "Arnheim;" and special socially distinctive terms, manifesting fashion or *bon ton*, as in *Pelham*, or conversely the argot and cant of thieves, as in *Paul Clifford*. But these are scarcely needed to prove Bulwer's broad and deep-rooted influence upon Poe's thoughts and writings.

Bulwer's stimulating and thorough analysis of a suitable method for crafting an artistically successful tale or poem certainly appears to be a factor in Poe's mature development, and for that we should all be grateful.

Burton R. Pollin
Professor Emeritus, CUNY

essay, often cited by Alterton; and numerous other treatments, including T. Hansen and B. Pollin, *The German Face of . . . Poe* (Columbia, SC: Camden House, 1995), 92-94; and numerous other treatments.

NOTES

¹ B. R. Pollin, *Godwin Criticism: A Synoptic Bibliography* (Toronto UP, 1967) 659 + xlvi pp., employing computer techniques for indexing in ten categories the large text, aided by and produced through the Institute for Computer Research in the Humanities at New York University, then under the aegis of Professor Alice Pollin. This paper represents, in essence, my paper read at a panel of the Poe Festival in Richmond, on October 8, 1999.

² For a very objective view of the reasons, counterbalanced by those for praise, see the sprightly book, *Strange Stories and Other Explorations* by Robert L. Wolff (Boston: Gambit, 1971), who ascribes the neglect to Bulwer-Lytton's "impossibly baroque style, unpleasing personality, third-rate fiction" but of "unmatched versatility" and a popularity as an author "greater than [that of] Dickens or Thackeray," who invented "several new genres" and did his best work in "occult tales" (145-46, 148, 156). For a searching analysis of his merits, see J. J. McGann's full Introduction and fine scholarly notes to *Pelham* (Lincoln: Nebraska UP, 1972).

³ B. R. Pollin and Joseph Ridgely, eds., *Writings* (NY: Gordian Press, 1997), 5: 9, 63, 78, 80, 121-25, 132-34, 294, 312; and B. R. Pollin, *Poe Studies* 19 (December 1996): 66-68.

⁴ In *The Critical and Miscellaneous Writings of Sir Edward Lytton-Bulwer*, vol. 2 (Phila.: Lea & Blanchard, 1841): "Upon the Spirit of True Criticism," 110-117 (end); not published in England until 1875, two years after Bulwer's death, in the Knebworth edition of London, issued by Routledge as *Pamphlets and Sketches*. The last sentence expresses distinctive Poe preoccupations, especially when he had just completed his first detective tale and felt abused by indifferent critics and ungenerous "paymasters."

⁵ Conspicuous is Sergio Perosa in *American Theories of the Novel* (NY: NYU P., 1983), 48-49, who treats of Bulwer's theories and later of Poe's without noting any connections between their "producers." His overlooked parallel is mentioned also by G. R. Thompson in his *Neutral Ground*, jointly authored with Eric Link (Baton Rouge: Louisiana State UP, 1999), 213, n. 28. My gratitude is owed to G. R. Thompson for these two references and also for one to H. H. Watts's study of Bulwer's "Theories of Prose Fiction," *PMLA*, 50 (1935): 274-89, a thorough presentation of the essay, with no allusion to Poe's use of it. Glenda M. Davis's diss., Howard University, 1985, "On 'Art in Fiction': Bulwer-Lytton's Theory in Practice," has no relevance to my topic.

⁶ For Poe's much mooted dependence on Schlegel via the British journal translations, or the 1815 translation of *Lectures on Dramatic Art and Literature*, or on his "disciple" Coleridge, there are many commentators, the earliest and perhaps still the best being Hardin Craig and Margaret Alterton, eds., *Edgar Allan Poe* (NY: Hill and Wang, 1962, rpt. of 1935) xiii, xxiii, xxvi, lii, lviii, c, cxv, et al.; Floyd Stovall, *Edgar Poe the Poet* (Charlottesville: Virginia UP, 1969), especially ch. 5, "Poe's Debt to Coleridge"—a much earlier

Conferences (Continued)

The American Literature Association will be held in Long Beach, CA on XXXXX

The following panel is sponsored by the PSA: "Poe The Player: Games, Competition, Rivalry" and will be chaired by Scott Peeples, College of Charleston. Papers include "Edgar Allan Poe and the Economics of Literary Competitions," Leon Jackson, St. Lawrence University: "The Mere Mechanism of the Game: Poe from Maelzel to Hoyle," Stephen Rachman, Michigan State University: and "Paranooids, Puzzles, and Parlor Games: Nascent Informatics and Cracking the Code in the Writings of Edgar Allan Poe," Michael A. Chaney, Indiana University.

Poe and Detection [Again]

The following citations supplement my previously published "Poe and Detection" pieces [*PSA Newsletter* 24.1:4-7; 24.2: 3-6]. Although critical histories of crime fiction have tended to place Poe as a pioneer, whence his successors in this vein have departed widely (and, by implication, these departures represent improvements that have freed detective fiction from Poe's limitations), the shadow of the master continues to hover over much that has been and continues to be done. One is never sure just where Poe's name, that of one of his characters, or the introduction of an allusion to some theme in one of his works will next appear—and not solely those works that are customarily mentioned as his detective or ratiocinative productions. One may be sure, however, that some one or another among such possibilities is bound to lie waiting for discovery, and so I offer my findings as stimuli toward further investigations of this fascinating topic.

Of special interest to those whose interests are in Poe studies proper, as well as to those whose concerns may encompass farther-reaching issues in the study of fiction, are the observations found in reviews of Wilkie Collins's writings in the "General" section, particularly that which designates Poe as one of the founders of "sensation fiction," a much vexed topic in Victorian studies. Only recently have works from the "sensation school" come to be regarded as important literary creations rather than mere pot boilers of a horrific and immoral stamp, destructive to marriage, the family, religion and other strong foundations of nineteenth-century society. Picking up some of the threads related to sensation fiction, John Dickson Carr—not only an avid reader, and at times an imitator, of Poe, but a formidable reader of Gothic fiction and its descendants in sensation and detective fiction—may be cited as an exemplar of a mighty force in twentieth-century crime fiction, whose legacy from such predecessors is undeniable.

Carr's comic sense is well known, and others who venture into analyses of detective fiction might well profit from recognizing the comic heritage that descends from Poe to many later writers of detective stories. The long-standing notion that neither Poe nor, in our own century, crime fiction should include anything funny must give way in the face of much that has appeared in both primary and secondary materials. A contrary supposition appears in the

Joan Hess item, the last citation in this piece, and the essay by David Sloane, ed. *New Approaches to American Humor* (University of Alabama Press, 1999, pp. 186-95), likewise goes far off the mark in assessing Poe's abilities and achievements in the comic way. In this sesquicentennial anniversary of Poe's death, we find that we still have much to learn about his multifaceted works.

Biographical.

Elkind, Mort W. "A Puzzle in Poesy (Who Pets the Beagle? Who Sips the Beaujolais?" *Ellery Queen's Mystery Magazine*, 112.3 (September/October 1998): 17, 175. Verse in rhymed couplets mentions Poe at a desk, "his verbiage aglow;" he is the partaker of the wine named in the title. [Another testimony to Poe's drinking propensities]

"Annabel Lee."

Carr, John Dickson, *The Lost Gallows*. NY: Harper, 1931. In Ch. V characterizing El Moulk's studies, Graffin, talking more to himself than to sleuths, first mumbles, "*Or the demons down under the sea . . .*" Then he articulates "Devilishness, I tell you! That's what he studies."

Bankier, William. "Blood Grows Old," *Ellery Queen's Mystery Magazine*, 112 (November 1998): 119-127. Narrator Corey Harwood loves Annabel Liebling. Quotes phrases from Poe's poem here and there within the story, sometimes using actual verse format from Poe. Corey, an aspirant poet, and Annabel visit Conrad Selinger, another poet (bad!) on Milo Tam's yacht. Annabel

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Editor: Barbara Cantalupo
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Founding Editors: Eric W. Carlson, Professor Emeritus
University of Connecticut
John E. Reilly, Professor Emeritus
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Penn State Lehigh Valley
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and Tarn have sexual intercourse while Corey sleeps. Selinger invited them to please Milo and to enjoy the woman himself. Rejecting Selinger's proposition that she go to bed with him, Annabel, distracted, falls overboard and drowns. Corey awakens and is shattered. Selinger likens this situation to that in Poe's "Annabel Lee," for whose writing he expresses high admiration. He is then accused by Tarn of murdering Annabel, arrested and taken away. Milo later gives Corey a script writing assignment, which brings Corey fortune. Departing Los Angeles and relocating in New York, he notes that his tough exterior hides a "telltale heart." When he grows sad, he thinks of his dead Annabel and recites Poe's poem.

Dupin Tales.

Carr, John Dickson. *The Four False Weapons*. NY: Harper & Row, 1937. Chapter 11 presents us with a sleuth named Jean-Baptiste Robinson assuming the pseudonym, "Auguste Dupin," which is alluded to in succeeding chapters. A locked room situation is also used. In Chapter 12 occur direct references to Poe—e.g., Robinson "Dupin" considers the American his "great predecessor." To Dupin's remark that Poe was never known to crawl about on fire escapes, along with stealing guns, Robin's response is that Poe had no trouble going to the moon (alluding to lunar hoaxes).

Carr, John Dickson. *Papa Lá-Bas*. NY: Harper & Row, 1968. Part II (p. 121). Senator Benjamin cites the murder-death of Tulkington, along with the surprising identity of the murderer, in Dicken's *Bleak House*, as parts of an actual short story that may be read separately from the rest of the novel—a "device invented for the short story [i.e., the creation of detective fiction]" by Poe, and swiftly abandoned. Benjamin hopes that such a technique will be revived.

Christie, Agatha. *Sleeping Murder*. NY: Dodd, Mead, 1976. Ch. 6 (p. 48). Gwenda (narrator-heroine-sleuth) tells her husband, Giles, that, as a child, she witnessed a murder where the murderer had "Grey paws—not human." He replies: "But look here, Gwenda. This isn't a kind of Murder in the Rue Morgue. A man doesn't have paws."

Cowie, Vera. *The Rich and the Mighty*. London: Futura Publications; Garden City: Doubleday, 1981. Hiding a child by keeping her under an alias in an orphanage before the public is analogous to the method in "The Purloined Letter," says nasty (disinherited) Dan Godfrey to an assembled group.

Fruttero, Carlo, and Franco Lucentini. *The D. Case: The Truth about the Mystery of Edwin Drood*. NY: Harcourt, Brace, Jovanovich, 1992. pp. 7, 10, 15, 26, 504-505, 541-542, 545-546, 556-558, 561-562, 567-570. As a character in this novel, Dupin contributes ideas toward solving the mystery. *Pym* is also cited as a great fragmentary novel. Dupin is called the "founding father of all private eyes." He wishes to know locations of the cathedral, opium den, distance between them and travel time. Identifies Datchery as Bazzard. Thinks Drood murdered, but wonders how his body was placed in the Sapsea tomb. Asks if Bazzard would have performed a play within a play to unmask the murderer.

Strong, Tony. *The Poison Tree*. NY: Delacorte P., 1997.

Ch. 26 (p. 350). Heroine sleuth, Terry Williams—who's writing a dissertation on detective fiction—lecturing to Oxford students, cites Homes and Dupin as godlike figures looking down at events involving them.

See also Moffatt, Len in "The Raven" section below.

Estleman, Loren D. "The Frankenstein Footage," *Ellery Queen's Mystery Magazine*, 112.1 (July 1998): 12-24. Sleuth Valentino has great knowledge of 1920s-40s horror films, including director Robert Florey's 1932 Universal *The Murders in the Rue Morgue*.

"The Raven."

Dobson, Joanne. *Quieter than Sleep*. NY: Doubleday, 1997. In this "modern mystery of Emily Dickinson, the author, herself an academic, creates an academic heroine, who worked on "Emerson, Melville, Hawthorne, Thoreau, and Poe, as well as Dickinson," for her book *The Constraints of Class: Six Classic American Authors* (ch. 18, p. 178). Later, (opening of Ch. 21, p. 199), while she's in the eerie library at Enfield College, where "sinister shadows abound in the vaultlike chamber that housed the American religion stacks," she thinks: "I half expected to see Poe's raven leering at me from one of the dozen or so marble busts of American clergymen."

Lippman, Laura. *Baltimore Blues*. NY: Avon, 1997. Ch. 29. Talking to sleuth Tess Monaghan in bookstore, musician, Crow, tells her that his name derives from Poe's poem. This musician was born in Charlottesville, his band's name is "Po' White Trash," his initials are E. A. (for Edgar Allan) Crow. Crow says that Poe was born in Virginia and that he died in Baltimore. Crow's father named his son for Poe, read Poe to the child, "the poems, not the really dark stuff." He read him "The Raven," but the child, not understanding said, "Why not call a crow a crow?" Thence derives his name: "It's better than Edgar or Ed."

Moffatt, Len "The Raving: A Poe-etic Version of the Baskerville Legend," *Ellery Queen's Mystery Magazine*, 111.2 (February 1998): 154-5. Parody of Poe's renowned poem. Speaker hears strange noises and thinks they're from the watchdog wanting to come inside. Opens door and is shoved aside by some gigantic shape which, he realizes, is Poe's killer ape from "Murders." Speaker implores rescue from Holmes and Dupin, but Watson shoots the creature. Holmes's query to Dupin as to how ape appeared and to tell them "of its lore" brings response: "Quoth the Frenchman, 'Nevairmore!'"

"Thou Art the Man."

Carr, John Dickson. *The Three Coffins*. NY: Harper; [as *The Hollow Man*] London: H. Hamilton, 1935. Ch. 17. Lecturing on "hermetically sealed chamber," i. e., locked-room mysteries, Dr. Gideon Fell digresses into least-likely suspect names, such as Goodfellow in Poe's tale and a more recent villain named Goodman. Fell's overall drift is that "locked" rooms often were not locked at the time a crime was committed, but later appear to investigators as if they had been locked/sealed at the time (a bow in the direction of "Murders," perhaps).

"William Wilson."

Carr, John Dickson. *The Hungry Goblin: A Victorian Detective Novel*. NY et al.: Harper & Row, 1972. Ch. 15. Sapphire speaks of meeting Jenny creating "an awfully odd sensation, as with the man in Poe's story, to meet one's self."

Oates, Joyce Carol. "Death Cup," *Ellery Queen's Mystery Magazine*, 110.2 (August 1977): 4-31. Lyle works to finish a sumptuous limited edition of Poe's tale. Brother Alastor indifferent to his work and his very presence torments his brother. Tension prevents Lyle from completing the work, and he laments over rejected drawings. These brothers are fraternal twins; they die together in auto accident, so the general plot line of this story compares with those in Poe's tales featuring deaths of doubles.

Premature Burial.

Rawson, Clayton. *No Coffin for the Corpse*. Boston: Little, Brown, 1942; NY: Collier, 1963. Ch. 14 (pp. 17071 Collier ed.). Magician-sleuth, the Great Merlini, mentions live burial of General Robert E. Lee's mother, who was "saved from an Edgar Allan Poe fate in time's nick," when she recovered and knocked on the lid of her coffin. [This book emanates from/spoofs Gothic tradition, and so this vignette is appropriate; "ghosts" and "vampires" are also featured.]

General

Anon. "The Moonstone," *The Times* [London], 3 October 1868: 4. "It would be unjust to the memory of Edgar Poe, or perhaps—too look farther back still—to Mrs. Radcliffe, to style Mr. Wilkie Collins the founder of the sensational school in novels."

Anon. "Heart and Science," *Academy*, 28 April 1883: 290. Wilkie Collins's genius resembles Poe's, and like Poe, Collins has "invited the public into his workshop" [in the preface to his novel]. Poe wrote only "The Philosophy of Composition" as such an invitation, but Collins has written several explanatory prefaces to his books.

Anon. "The English Gaboriau," *Athenaeum* [London], 28 September 1889: 418. This obituary places Wilkie Collins as "a disciple of Dickens, preserving his own individuality, and showing some affinity to Poe."

Lang, Andrew. "Mr. Wilkie Collins's Novels," *Contemporary Review*, 57 (January 1890): 20-28. In his mystery-detection fiction, Collins occasionally and unsuccessfully ventured into what "M. Gaboriau and Edgar Poe never attempted, the introduction of the supernatural." [One wonders at the close of the twentieth century just what Lang had read by Poe!]

Dawson, W. J. *The Borrowdale Tragedy*. NY, London: John Lane, 1920. Bk. VI, part IV (pp. 230-231). Narrator laments by questioning why there's a "fearful law of waste" which destroyed such geniuses as Keats, Shelley, burns at early ages, "and flung Poe into a forgotten grave . . . ?" [as in a Poe tale, narrator here is first-person, nameless, and not nearly so much of a genius as the Byronic outcast "hero" of his tale, Cecil Twyfold, a name perhaps symbolic of latter's dual nature; he can't abide regulations or society's norms].

Carr, John Dickson. *It Walks by Night*. NY: Harper and Bros., 1930. In Ch. 1 a lust murderer is said to have read Poe, DeQuincey, Baudelaire. Ch. 4 quotes from "The Purloined Letter": "the measuring of one's antagonist." Ch. 8, entitled "We Talked of Poe'," alludes to the trowel in "Cask," in the form of ironic taunts [much like those of Montresor to Fortunato].

Curan, Terrie. *All Booked Up*. NY: Dodd, Mead, 1987; rpt. Toronto et al.: Worldwide, 1989. Ch. 13 (p. 179). Creating a ruse regarding recent library purchases, Hortense speaks of enlarging "the Smedley Americana holding—Melville, Hawthorne, Whitman, and, oh, yes, was it Poe, dear? That silly *Thrice Told Tale*?"

Ballard, Mignon F. *Deadly Promise*. NY: Carroll & Graf, 1989; rpt. Toronto: Worldwide, 1991. Ch. 22 (p. 173). Sleuth Molly asks her friend, Tyrus, to accompany her to visit a mentally deranged young man who lives with his mother in a dilapidated house. Tyrus agrees, joking: "Sure . . . 'The Fall of the House of Usher' is one of my favorite stories." Molly replies that the house "does look a little Poe-ish."

Ellis, Julie. *Eden*. NY: Simon & Schuster; Greenwich, CT: Fawcett, 1975; rpt. Fort Washington, PA: Kappa Books, 1997. In Ch. 8 (pp. 79-80) Sara tells daughter-in-law, Vicky: "You might like to read the works of a Southern gentleman . . . Edgar Allan Poe of Virginia. In Europe, my sister Ava wrote, he's most highly respected. He's been recommended by such famous writers as Baudelaire and Mallarmé. . . . There's a book of poems, and a collection of short stories by him. Don't read the short stories before bedtime because you'll never fall asleep." In Ch. 9 (p. 92), Vicky reads "Annabel Lee," "Ulalume," "The Raven;" reads a short biography about Virginia's death, [a]nd thereafter she understood the poems." Michael grouses about the absence of the volume of Poe's poems, and Vicky tells him that she's been reading it. Ch. 11. (p. 110) The girl to whom Michael was engaged died of yellow fever: so Vicky understands why he read and underlined Poe's poems.

Hess, Joan. "Introduction," *Funny Bones: 15 New Tales of Murder and Mayhem*. NY: Penguin, 1997, p. viii. Commenting that Poe "wasn't funny," expressing willingness to defend her idea to the death and including others like Doyle, Chandler, Sayers, and Simenon as likewise scanting the funny bone, Hess reveals unawareness of many Poe—and texts by the others names—works and many critiques that treat Poe's humor as a substantial, significant part of his artistry.

Zelazny, *A Night in the Lonesome October* with illustrations by Gahan Wilson (NY: William Morrow, 1993). One might reasonably anticipate allusions to "Ulalume" somewhere in the book, but, alas, the only mention of Poe occurs in the dedication, which his inspiration is cited along with those of Mary Shelley, Bram Stoker, Arthur Conan Doyle, H. P. Lovecraft, Ray Bradbury, Robert Bloch, Albert Payson Terhune, and "the makers of lots of old movies." Only that and nothing more.

Dobson, Joanne. *The Raven and the Nightingale* (NY: Doubleday, 1999).

Reviews

Smith, Don. *The Poe Cinema*. Jefferson:McFarland, 1998. 315 pp. \$55.00. www.mcfarlandpub.com
(1-800-253-2187)

Don G. Smith has written the most comprehensive filmography of theatrical releases based or inspired by the works of Edgar Allan Poe to date. In this 352-page hard cover volume beautifully illustrated by film posters and photographs, the author has listed 88 features from 13 countries, covering the history of the motion pictures from 1908 till now. Each entry includes the title of the work, the year of release, full cast and credits and a detailed plot synopsis. A section called "Production and Marketing" appraises the interest of each film in relation to Poe's original work. Information is also provided concerning the director and the main actors. This is all the more useful as some of them have acquired prominence in the history of motion pictures. The reader will thus read precious data concerning famous names such as D. W. Griffith, Henrik Galeen, Jean Epstein, Edgar G. Ulmer, Robert Florey, Roger Corman, Federico Fellini, Dario Argento among others. Major horror film stars like Bela Lugosi, Boris Karloff, Vincent Price, Peter Cushing, Barbara Steele who have also paid tribute in some respect to Poe's genius are included along with actors like Joseph Cotten, Peter Lorre, Ray Milland, Terence Stamp. The book enables us to discover new facets of their talent while it summarizes the main stages of their careers. The last section of the entry, "Critique," provides both a selection of reviews on the film and the author's own appreciation nourished by an extensive knowledge of film history. Several appendices are added: first a list of the 88 films in chronological order, then a list by country of origin which shows that the main bulk of the production comes from the United States, but also that Great Britain, France and Italy have contributed a number; finally a list of the Poe titles together with the films adapted from them enables the reader to see that some stories have been much more frequently adapted than others. Indeed stories like "The Black Cat," "The Pit and the Pendulum," "Tell Tale Heart," "The Fall of the House of Usher" feature most prominently. Lastly, the book contains an annotated selected bibliography and an index, both being quite helpful for scholarly research.

One must praise the immense work carried out by the author who has a firsthand knowledge of almost each film he is dealing with. So far only mere lists of films have been available along with scanty critical material. The reader has, at last, a good idea of the contents and aesthetic value of films that are not easily available (if not altogether out of reach or lost) except in film libraries. The very detailed plot summary is very useful to check the degree of "faithfulness" to Poe's original stories. It appears that, from the beginning of cinema, Poe has often been a mere pretext or publicity argument and that film makers (or studios) have taken advantage of the writer's growing fame. A case in point is Edgar Ulmer's *Black Cat* or Robert Florey's *Murders in the Rue Morgue* which keep only minor plot elements and a few emblematic images. Corman's *The Haunted Palace* bears, apart from the title, no relation whatsoever to Poe's work but rather borrows from Lovecraft's "The Case of Charles Dexter Ward."

As far as a number of films are concerned, the scripts drift very far away from the original. Most stories being short, plot elements or characters are often added to justify the length of a feature. Sometimes elements borrowed from several different stories are jumbled together. This is the case for some of Corman's films. Yet the films are not only appraised in terms of literal "faithfulness" to Poe but according to their own dramatic and esthetic value. Don Smith gives specific attention to the films that manage to capture Poe's mood or world outlook. Thus, Epstein's adaptation of "The Fall of the House of Usher," "a visual feast," is highly praised on account of its experimental quality (setting, photography, editing) and of its high poetic value. Fellini's sketch, "Toby Dammit," though far removed from Poe, is seen as a "little masterpiece," dreamlike and unnerving. The author also pays tribute to Roger Corman who has devoted, with constant inventiveness (to make up for meagre budgets), part of his career (8 films) to the American writer.

In some cases, Don Smith does not hesitate to pass harsh judgments on some works that are not only disconnected from Poe, but are also deprived of any redeeming quality and only exploit some sensational, horrific plot elements or situations, keeping nothing of Poe's insights. One may regret that sometimes too much space is devoted to summarizing second-rate films at the expense of a more substantial analysis of prominent works. Some films have also seemingly been overlooked, in particular several French ones: *Histoires extraordinaires* by Jean Faurez (1950), *La chute de la maison Usher* and *Le portrait ovale* by Alexandre Astruc, *Berenice* by Eric Rohmer (1969) and a few other short films. Despite these minor flaws, the book remains an invaluable contribution to both Poe's work and film history. It will no doubt trigger new research in the field of film study. Hopefully, it may also favour a release, at least on video, of some of these long-forgotten gems.

Gilles Menegaldo
University of Poitiers, France

Dubois, René. *Edgar A. Poe et le bouddhisme*. Paris:Editions Messene, 1997. 352 pp. 170 FF.

French readers were among the first to take a serious look at Poe's *Eureka*. In his 1921 essay on the subject Paul Valéry discussed the scientific aspects of this work while pointing out that any cosmology is a creation of the imagination. René Dubois examines *Eureka* and forty-seven of Poe's tales in the context of certain tenets of Buddhism. The first ninety-seven pages of the book prepare the reader for the complexities of the subject by offering a

The semiannual journal *Poe Studies/Dark Romanticism* is pleased to offer a 20% discount on subscription rates to PSA members: \$8.00/one year and \$14.40/two years. Foreign subscribers should add \$5.00/year for postage and handling. Please address all subscription requests and inquiries to Subscriptions Manager, Department of English, Washington State University, Box 645020, Pullman, WA 99164-5020 USA; brownjl@wsu.edu. You may also visit the journal on-line at <http://www.wsu.edu:8080/~english/PoeStudies.html>.

detailed chapter on Buddhism and Hinduism, a description of the influence of eastern religions in America in the first half of the nineteenth century, and an account of their impact on Melville, Whitman, Emerson, and Thoreau. Although Dubois does not believe that Poe was directly influenced by Buddhism, he wonders whether the parallels between Buddhist thought and Poe's ideas are purely coincidental (95).

After examining the main ideas in *Eureka*, Dubois discusses the points in Poe's cosmology that correspond to Buddhist thinking. Poe's concepts such as "inevitable annihilation," "nothingness," "nihility," "material nihility," "unity," and "oneness" suggest an affinity with ideas found in Mahâyâna Buddhism (31). To compare ideas on eschatology, Dubois juxtaposes excerpts from *Eureka* and a sample from a Buddhist text describing the end of the universe (140). A close examination of *Eureka*, argues Dubois, sheds light on the tales in which characters are subjected to the duality of repulsion and attraction. He divides forty-seven of Poe tales into two groups for study. In the first category, "Maya tales," he observes a progression from the "tangible to the intangible" (253). The stories in the "beyond Maya" group are characterized by their movement from multiplicity toward oneness (287). To sum up his discussion of Poe's tales the author presents a chart of the various categories arranged in concentric circles with *Eureka* at the center (328).

Dubois's book continues the study of Poe along the lines of Henri Justin's fascinating work *Poe et le champ du vertige* [Poe and the infinite center] (Paris: Klincksieck, 1991), which examines Poe's tales and *Eureka* in the context of concentric circles, attraction, repulsion, coherence, and paradox. Dubois makes numerous references to Justin's study as well as to those of another French Poe scholar, the late Claude Richard.

Many of the works cited in the bibliography on Poe were published before 1980. Missing most notably are more recent studies on *Eureka* by Campbell, Cantalupo, Dayan, Manning, and Miecznikowski, among others. Nevertheless, Dubois's excellent research and presentation enlighten us on a view of Poe's work that has not been treated in such detail by anglophone scholars.

Lois Vines
Ohio University

DeShell, Jeffrey. *The Peculiarity of Literature An Allegorical Approach to Poe's Fiction*. Madison and Teaneck: Farleigh Dickinson UP. London: Associated University Presses, 1997.

In the preface to *The Peculiarity of Literature, An Allegorical Approach to Poe's Fiction*, DeShell gives modern critical theory credit as "grounded on being, truth, knowledge, reason, order, consistency, and understanding." He then characterizes fiction as indicating obscurity and confusion, seeking to conceal and perplex." He continues, "fiction is not philosophy, it is not

sociology, and it is not psychology. Fiction itself cannot be approached by any science belonging to Being, but can only be experienced fictionally."

At the end of the preface he writes, "If literature is to survive as literature, it must be freed from its subjugation to other disciplines, to other concerns, to other projects. If Poe's fiction is to survive as fiction, it must be liberated from the critical tradition which sees nothing in it but confirmation of its own theories."

We all are curious about the relationship of criticism to literature and may tentatively agree with DeShell's thesis that literature is 'peculiar' and that literature must be freed from subjugation to other disciplines. The reader, however, is likely to find DeShell's support of his thesis difficult because the heart of DeShell's argument is based on understanding and accepting Walter Benjamin's theory of 'pure language,' and in subsequent chapters, DeShell's proof or evidence comes from other complex critical theories. Since the book began as a Ph.d. dissertation, the original audience would be the dissertation supervisor and his colleagues who would be versed in critical theories and approaches that might not be readily shared or understood by an educated but general audience.

As a guide for the reader, however, the preface gives a clear description of what each chapter intends to accomplish: The first chapter works to articulate Benjamin's constellation of allegorical criticism in order to explore notions of translation, truth, allegory, and the critical gaze. For DeShell, Benjamin's concept of 'pure language' is essential: "According to Benjamin, pure language is a remnant of the paradisiacal language of Adam and Eve, and may be found after the Fall buried in works of art and poetry." 'Pure language' like fiction communicates only itself.

This pure language is the 'allegorical approach' of the book's title. "Allegory is the collision of texts with one another in order to figure or illuminate the fragments of pure language and ideas buried within." In the first chapter, 'Allegory,' DeShell takes pains to articulate Benjamin's theory, but the reader may require additional knowledge and understanding of Walter Benjamin's theory of 'pure language' and 'fallen language.' In the second chapter, a general theory of paradox serves as a bridge to link Walter Benjamin's Allegory to Poe's fiction. DeShell uses Geoffrey Galt Harpham's theory of The Grotesque to articulate in what kind of texts pure language might be found. The effects of pure language on the reader are then explored in Tzvetan Todorov's *The Fantastic*, and the chapter ends with an interpretation of Paul de Man's work.

The third chapter turns to Irwin's American Hieroglyphics: The Symbol of the Egyptian Hieroglyphics in the American Renaissance as an example of philosophical criticism that is unable to read or see pure language. "When confronted with language, images, or structures that are specifically noncommunicative, this philosophical criticism responds by appropriating these tropes, images, or structures as negatives into a Hegelian space, into a dialectical narrative of knowledge and transcendence."

The fourth and longest chapter examines the notions of truth and

fiction in relationship to “The Purloined Letter” and Jacques Lacan’s “Seminar.” DeShell’s argument is that the place of fiction is indifferent to truth as *aletheia* and that a more sensitive approach to fiction proceeds not from truth but from Benjamin’s concept of experience [Erfahrung]. Thus, again an understanding and perhaps acceptance of Benjamin’s theory is necessary in following the argument.

The final chapter “provides a collision of sorts between a few of Poe’s stories and Maurice Blanchot’s recit, *Death Sentence*” The chapter attempts to foreground what is radically indeterminate in Poe’s fiction and to demonstrate that this “radical indeterminacy—this extreme Otherness, this fictionality, this writing-is inextricably connected with dying.” Further, “If fiction is indifferent to truth, then it must ‘exist’ in a place outside or beyond Being. We use the figure of death to represent to ourselves what lies outside or beyond Being.”

The Preface closes with the statement: “It is the contention of this book that paradoxically Poe’s fiction becomes much more forceful, much more subversive, much more important and even meaningful, if it is allowed to remain in that space without force, without communication, without meaning. Poe’s fiction, and literature in general, acquires much more influence if it is allowed to stay in the place outside the system of value, outside the jurisdiction of all other disciplines, outside the jurisdiction of even the idea of jurisdiction itself: a place where the concepts of jurisdiction, control and use-value have no meaning. This place outside jurisdiction is by definition peculiar.”

The thesis and the Preface seem clear enough but the demonstration is complex and the reader is bombarded with ideas as DeShell, in challenging or confirming critical and linguistic theories, addresses the interesting and important question of whether literature is outside the jurisdiction of any critical gaze that uses literature for self-confirmation of “theories and concepts that have little or nothing to do with language and writing.”

*Don Stefanson
Miles College*

Whalen, Terence. *Edgar Allan Poe and the Masses: The Political Economy of Literature in Antebellum America*. Princeton: Princeton UP, 1999. 328 pp. \$55.00.

In 1824, Terence Whalen has discovered, John Allan “seized the sheet of paper containing Poe’s earliest known poetry, turned it upside down, and used it to make business calculations” (24). That scene of revision, as well as the detective work involved in deciphering its significance, epitomizes the insights in this groundbreaking study. Whalen writes against the long tradition in Poe studies that emphasizes Poe’s isolation from nineteenth-century American culture and its material conditions. He demonstrates at every turn, in fact, that Poe’s writing carries many traces of cultural and especially economic influences.

Whalen divides *Edgar Allan Poe and the Masses* into three parts:

“Capitalism and Literature,” “Race and Region,” and “Mass Culture.” Exploring connections between Poe, capitalism and literature, Whalen credits Poe with being “an exceedingly perceptive witness to the new conditions of literary production” (7), especially to the emergence of what Whalen calls the “Capital Reader.” Poe adopted a “calculating, aggressive stance toward his craft,” Whalen argues, and thereby targeted his writing at readers whose taste could be “measured by gross acts of purchase” (8). Interested in the social meaning of literature, Whalen wishes to move past confining critical emphases on race, class, or gender in order to examine the “political economy” of literature, the “material conditions that constitute the very occasion of writing and that effectively summon the commercial writer into existence” (16). Whalen remains sensitive to the particular conditions that Poe faced at different stages of his twenty-five year writing career. The Depression of 1837-43, for example, made Poe “painfully aware of the need to satisfy both elite and common readers with a single text” (24). Although Poe valorized novelty in his early reviews, he discovered that too much novelty would make a text unreadable; he therefore developed a theory of novelty that “compromises between progress and tradition” (45). For example, Whalen briefly analyzes “The Man of the Crowd” as a parable of Poe’s “predicament” as a commercial writer. Poe’s “Man”—a text that does not permit itself to be read—represents both a figure of “deep crime” that the commercial writer felt impelled to seek out and, ironically, the unreadable text that an ingenious writer like Poe produced. Poe never resolved such basic contradictions, in Whalen’s view, and he therefore came to view his texts as “split or divided objects—one part containing literary value for the critical taste, the other part containing such matter as would render them profitable in the mass market” (91).

One of the strengths of this study is the several self-contained essays on disputed matters in Poe scholarship: the fable that Poe increased the circulation of the *Southern Literary Messenger* from 700 to 5,000 in his first year as Editor (chapter 3), the issue of Poe’s authorship of the infamous Paulding-Drayton review (chapter 5), the circumstances surrounding publication of the Tyler cryptogram in *Graham’s Magazine* (chapter 7), Poe’s dependence upon Charles Babbage’s *Ninth Bridgewater Treatise* for “The Power of Words” (chapter 9).

Whalen conclusively debunks the myth that Poe significantly increased sales of the *Southern Literary Messenger* by counting every subscriber on every List of Payments that publisher Thomas White kept between 1834 and 1845. With detective skills that recall the Prefect G—’s in “The Purloined Letter,” Whalen demonstrates that Poe had a negligible effect on circulation during his stint as editor (August 1835-January 1837), and this definitive argument should put to rest, once and for all, the fable of Poe’s miraculous editorial success.

Despite Whalen’s desire to expand the political context surrounding Poe’s writing practices beyond race, gender, and class, the most controversial—and compelling—section of *Edgar Allan Poe and the Masses* involves Poe’s racial politics. Coining the term “average racism” as a way of acknowledging that “in the 1830s there were multiple racisms and multiple positions on

slavery even in the South" (111), Whalen begins by examining the evidence behind claims that Poe wrote or at least approved the April 1836 review essay "Slavery" in the *Southern Literary Messenger*. After meticulously vetting the evidence—juxtaposing passages from the review and other texts (especially Beverly Tucker's novel *George Balcombe*)—Whalen concludes that the case for Tucker's authorship is "incontrovertible" (121). Enough said? Perhaps not, but no one will have an easy time refuting Terry Whalen, who does not, furthermore, content himself with debunking this particular case for Poe's pro-slavery politics. Emphasizing the "political and economic constraints" on Poe's writing (122)—the positions on slavery that could and could not be freely chosen—he notes that neither Poe nor articles in the *Southern Literary Messenger* upheld "a single, consistent position on slavery" (127). Whalen claims that here, too, Poe adopted a "double strategy," seeking to defend the South against Yankee prejudices while also trying to appeal to enlightened Northern tastes (129). Whalen certainly leaves himself open to criticism when he concludes—rationalizes, some will say—that "there is little cause to denounce Poe for his statements on slavery" or to "praise him for his professional silence" (138). A case in point: "The Gold-Bug," in which Poe depicts in Jupiter's character both a black man notable for his loyalty to his white Master (Legrand) and a free man whose status neutralizes the "sectional conflict over slavery" (142).

Whalen takes a fresh approach to *The Narrative of Arthur Gordon Pym* in chapter 6 by subordinating what he calls Poe's "politically dysfunctional version of racism" (149) to the broader context provided by the nineteenth-century exploration narrative. Pym "capitalizes" on the economic and ideological functions of that genre, Whalen argues, even as it discloses several incongruities. The novel appeals not only to advocates of economic expansion, but also to proponents of slavery intrigued by accounts of African barbarism, and general readers simply interested in escapist adventures. Through some Dupin-like detective work, however, Whalen highlights Poe's extensive borrowings from other exploration narratives, Jeremiah Reynolds' *Voyage of the United States Frigate Potomac* (1835) and especially Benjamin Morrell's popular *Narrative of Four Voyages* (1832). Whalen speculates that Harper and Brothers encouraged or at least condoned such borrowings because the practice would "fill out" Pym with "market-tested material that the firm already owned" (163). Ironically, then, a text intended to capitalize on readers' desire for novelty, voyages to new and unknown places, actually recycled old materials—turning a double profit in the process.

Whalen is at his best, it seems to me, in Part Three of this study (chapters 7-9), which he devotes to Poe's detective stories. Chapter 7 on "The Gold-Bug" is a tour de force that reveals the "complicitous relations among capitalism, cryptography, and the rise of a mass culture in antebellum America." Whalen deftly weaves together solid research on debates about paper currency, Poe's personal political ambitions, and the widespread interest in cryptography in order to reveal the tale's cultural and political embeddedness. As part of this argument, Whalen decodes the cryptograms contained in a letter by "W.B. Tyler" (published in *Graham's Magazine* in 1841), a letter that Whalen proves Poe himself wrote expressly to please President Tyler. But Whalen

goes further by illustrating the "central contradiction" in "The Gold-Bug" and thus in Poe's vexed relation to mass culture—the "profound anxiety" Poe experienced in trying both to "sell to and mystify the mass audience" with an adventure tale that includes unreadable encoded material (221).

The three Dupin tales "reveal the most profound engagement between Poe's material imagination and the developing capitalist economy" (226), Whalen claims in chapter 8. Dupin's brilliance, which had a trial run in "The Murders in the Rue Morgue," becomes a "marketable commodity" in "The Mystery of Marie Roget," as Dupin (like Poe himself) "operates in the privileged and perhaps utopian niche between capital and labor" (231) as he plays the role of "hired intellectual" (241). "The Purloined Letter" reveals Dupin to be a capitalist producer of literary value who withholds information (the contents of the letter) in order to drive up its use-value. Whalen continues his detective work on the detective tales in chapter 9, which examines the political implications of "The Power of Words," the last of Poe's angelic dialogues. A "purloined text" derived from Charles Babbage's *Ninth Bridgewater Treatise* (1838), "The Power of Words" posits the universe as a "vast material archive that contains a permanent record of all that has been said and done since the beginning of time" (259) and the writer—the "Capital Writer" par excellence—as a narrator-God who escapes the mediating and constraining effects of supply-and-demand capitalism by writing and remembering every word.

Edgar Allan Poe and the Masses represents the best single effort to situate Poe and his writing within the political and economic force fields of his time. My only complaint about the book (a wistful personal one) is that Whalen ignores so many of Poe's best-known tales ("Ligeia," "The Fall of the House of Usher," "William Wilson," "The Black Cat," "The Tell-Tale Heart," for example.) As the tale Poe considered his best, "Ligeia" would seem tailor-made for a study of Poe's relations with his audience. Ironically, without new readings of Poe's most popular tales, *Edgar Allan Poe and the Masses* probably will not appeal to the "mass" of Poe's modern readers, but Poe scholars will find this study indispensable for the rich political and economic context Terry Whalen builds around Poe's production of fictional and critical texts.

Leland S. Person
University of Alabama at Birmingham

Walter, Georges. *Enquête sur Edgar Allan Poe, poète américain*. Parks: Phébus, 1998. 620 pp. FF 185 \$30.00.

Georges Walter is known to the French public as a journalist and novelist. His latest novel (set, by the way, in Nevada and entitled *L'ail du coyote*) was published in Paris by Robert Laffont in February. As to his biography of Poe, it was first published by Flammarion in 1991, and then the book rights were bought by Phébus for this 1998 publication. The text is basically the same. A very useful index of proper names has been added.

It is interesting to note that Georges Walter and Kenneth Silverman must have been working on their respective biographies of Poe at the same time and that, while unaware of each other's efforts, they took diametrically opposite stances. While Silverman was aiming at strict biography, concentrating on as objective as possible a

Richard P. Benton (1914–1999)

On 14 December 1999, after a short illness, Richard P. Benton, Emeritus from the Trinity College Department of English, died in Hartford, Connecticut, at age 85. Professor Benton's distinguished accomplishments in Poe studies have greatly assisted several generations of our author's devotees. Nearly forty years ago, Benton's critique of "The Assigination" helped to renew interest in Poe's comic impulses, and such interest has subsequently mushroomed among Poe scholars. As published scholar, as editor of several influential volumes, as a member of several distinguished editorial boards, as mentor and friend, Dick Benton drew great respect and affection from many quarters. He was one of the original members named to the editorial board of *Poe Studies/Dark Romanticism*, originally established by G. R. Thompson as the *Poe Newsletter*, at Washington State University, in 1968, and his trenchant evaluations of manuscripts went far in maintaining high quality in that journal. Benton was subsequently instrumental in the transfer of the old *Emerson Society Quarterly* from Hartford to Washington State University, where, renamed *ESQ: A Journal of the American Renaissance*, it continues to flourish. Professor Benton's background in comparative literature (with a Johns Hopkins dissertation on Nietzsche) permitted him to range in research and publications from Longfellow, Keats, Tennyson, Pound, Stevens, Leroux, C. W. Webber to Oriental studies, bibliographic work and Gothic tradition. Just before he died, he had been working on Bram Stoker material for publication. Like Poe, Richard Benton was a creative writer (*The Hour Rings* was an early book of poems), a critic and quondam Baltimorean. Before taking up literary studies, Benton had a career as a successful civil engineer. Courteous, helpful, collegial, and, along with his longtime companion, Elsie Stempinsky, a delightful host, this Honorary Member and former officer in the PSA will be sorely missed.

Benjamin F. Fisher
University of Mississippi

rendition of Poe's life within a general interpretive framework, Walter was focusing on his own "inquest" into Poe's America, Poe's life, and Poe's work—an inquest fueled by a life-long fascination for the United States and an admiration for Poe as a master in writing.

Walter, half pilgrim, half detective, put his feet in Poe's footsteps, trying to understand the writer he already loved. He approached the people for whom Poe has relevance today: the devoted keepers of the small museum in Richmond as well as the cabdriver who still insults Poe's memory, the comedian whose only show is a staging of Poe as lecturer as well as, of course, prominent critics—Claude Richard being his main guide. Knowing how Poe's life and character have been warped and romanticized, and anxious to give him back to our common humanity, Walter turns abundantly to Poe's own letters as well as to A. H. Quinn's *Critical Biography* (1941), C. Richard's *Edgar Allan Poe journaliste et critique* (1978), and occasionally Thomas and Jackson's *Poe Log* (1987). Finally, he uses his immense powers of empathy to place himself (and us) in the first half of the nineteenth century on the Atlantic seaboard.

His contextual notations on the magazines, on laudanum, on the railroads, on copyright, on the Gothic novel, on the worth of the dollar, on the South, etc. are always enlightening.

So Walter, refusing to resort too easily to early trauma and neurosis to account for Poe's life, has put himself in a position to weigh the various factors which may have played a part in a number of painful episodes. For instance John Allan's marital infidelities can help us understand his rejection of a foster son tenderly attached to his foster mother, and Griswold's duplicity goes a long way towards accounting for Poe's choice of him as his executor. As to Poe's periodical resort to alcohol even though he was overwhelmed by a few glasses—Walter does not think that the biographer may allow himself to use Poe's own concept of perverseness to come to terms with it. Rather, he offers a reading which is as multiple and open as life itself.

Yet Walter never forgets that he is exploring the life of a writer and that its major events could well be *writing* events. His inquest moves repeatedly into Poe's work accordingly. It is the occasion for felicitous pages, for example, on the Gothic *genre épuisé dont le parodiste, « dépassé par son propre pouvoir, » fait sortir une littérature « toute neuve »*. [a worn-out genre, Walter argues, which the parodist, "outflanked by his own powers," turned into a "brand-new" literature] or for remarkable paragraphs on "Ligeia," "The Purloined Letter," *Eureka*, and other texts. These forays into Poe's work, if a little uncertain in some of their detail ("To Helen," for example, is quoted in its 1843 perfection to illustrate a 1831 context), are sound in their direction, pregnant and stimulating. Georges Walter profits by recent critical advances while remaining faithful to his enthusiasms as a reader. He celebrates Poe's poetic sense and brilliant rationality. "In the domain of MIND and SPIRIT, he was supreme," Walter concludes.

But the biographer must accept that *dans le domaine de la vie, et de la vie affective, Poe va devenir « marionnette désarticulée » et finir par quasiment « s'absenter de sa vie »* [in the domain of life, of emotional life more particularly, Poe was to become "a dislocated puppet" and end up by "deserting his own life"]. This drama he follows with great humanity, and even a delicate reserve—but must we not unearth its roots? Georges Walter refuses to elaborate on Poe's early childhood. No biographer has paid less attention to the death of Elizabeth Arnold in the small tavern chamber, perhaps because Marie Bonaparte's analysis is so much on his mind. Towards her only, among so many witnesses, does Walter express annoyance. Has she misused Freudian concepts so much in her 1933 study that they still cannot be applied to Poe and his work today? Georges Walter, *en tout cas, ne sera pas de ces « névrophiles » qui ont « creusé leurs galeries dans l'inconscient servile sans avoir exploré la conscience royale »* [at all events, will not count among such "neurosis-mongers" as have "dug their tunnels in the

Acknowledgments

For information appearing in this issue, the editor wishes to thank the following PSA members and interested parties:
J. Dameron, P. Fawn, D. Hoffiman, R. Kopley,
P. Manning, B. Pollin, J. Ross, J. Svoje.

servile unconscious without paying due attention to the regal power of consciousness”].

Walter’s book offers immense reading pleasure. One will only regret the vagueness of a number of references and a few inaccuracies (as in the wording of the title of P. F. Quinn’s *The French Face of Edgar Poe*), but the whole is clear and vigorous. Remarkably rich notes complete each chapter and a high-quality iconographical booklet of sixteen pages is inserted. *S'embarquer dans cette enquête sur Edgar Allan Poe, poète bien plus américain que ne le voyait Baudelaire, c'est suivre un guide sûr et chaleureux « sur la piste de cet Indien sans tribu »* [To go through this inquest on Edgar Allan Poe—a much more American artist than Baudelaire thought him to be—is to follow a safe and warm-hearted guide “on the tracks of this Indian without a tribe].

Enquête has now been translated into Spanish and published in Madrid by Amaya and Muchnik.

Henri Justin
Independent Scholar, Paris

Guerrero-Strachan, Santiago Rodríguez. *Presencia de Edgard Allan Poe en la Literatura Española del Siglo XIX*. Valladolid, Spain: Universidad de Valladolid, 1999. 254 pp.

There were translations into Spanish of Poe’s fiction available as early as 1858. By the end of the century there had been at least nineteen separate publications of his work. There were collections devoted entirely to Poe, offering from five tales to over a dozen, along with editions of a single tale—“The Black Cat,” for example, or “The Gold Bug.”

It comes as no surprise to learn that the Spanish translations were done, not from the English originals, but from Charles Baudelaire’s French translation, published in *Histoires extraordinaires* (1856) and *Nouvelles histoires extraordinaires* (1857). From Baudelaire’s writings on Poe, moreover, Spanish readers derived their knowledge of Poe’s life and their ideas about the way in which his life and work were intertwined. Oddly, despite Baudelaire’s high regard for Poe’s poetry, there were no translations of the poems in Spain in the nineteenth century, unless one counts a single translation of “The Raven” published in New York. While there were several translations of *Arthur Gordon Pym*, there was little or no interest in Poe’s ratiocinative tales before the twentieth century. In any case, as Guerrero-Strachan affirms, Poe’s work was read and even somewhat celebrated during the latter half of the nineteenth century. Among the Spanish writers who were influenced by his fiction were Pedro Antonio de Alarcón, Leopoldo Alas Clarín, Gustavo Adolfo Bécquer, Padre Luis Coloma, Emilia Pardo Bazán, Benedito Pérez Galdós, Carlos Rubio, and José Selgas y Carrasco.

This study takes as its subject the influence of Poe’s “fantastic” tales (which includes most of his best-known stories, excepting the ratiocinative tales) on the development of the “fantastic” tale in Spain during the latter half of the nineteenth-century, a period characterized by the rise of realism and naturalism. The book is divided into two sections, the first section of which is further

divided into two chapters, one on the critical reception of Poe’s work and a second on translations (86 pages). The second section, comprised of eight chapters, deals with the influence of Poe’s “fantastic” stories on the short story in Spain (151 pages). Those eight chapters consider, in order, the following matters. 1) structure in the tales; 2) enunciating the “fantastic” through first-person narration (by an implicated narrator, if you will, as Guerrero-Strachan calls him) and through geographical-temporal setting; 3) elements of the “fantastic” in specific texts; 4) classification by theme: love for a woman, initiating voyages, reasonless death and burial, family decay, the linking of love with death; 5) symbolic space: (open) gardens and grounds, the sea, and (closed) house, palace, library, hall or room, tomb, church; 6) characters: the traveler, madman, artist, lover, the last of the line, virginal woman; 7) other symbols: pendulum, eyes, cat, manuscript; and 8) the singular properties of verbal discourse in Poe.

In independent findings that corroborate those of José Antonio Gurpegui (*Poe Abroad: Influence, Reputation, Affinities*, 1999), Guerrero-Strachan notes that Poe’s first critics in Spain gravitated pretty in “sterile fashion” around Baudelairean criticism. Only in 1871, with the novelist Benito Pérez Galdós, did commentary on Poe begin to break free from the pull of Baudelaire. Besides Galdós, the critics discussed in this study are José Castri T. Serrano, J Ortega y Munilla, Enrique Fernández Iturralde, and the Galician writer Emilia Pardo Bazán.

In conclusion, something might be said about the overall critical strategy employed in this study, which is part structuralist, part semiotic. Rather than pairing tales—say “The Fall of the House of Usher” with Spanish tales showing traces of that specific story—or concentrating the discussions of the influence of individual Poe tales in a single place, Guerrero-Strachan breaks Poe’s tales down into aspects before searching out traces of those aspects in specific Spanish tales. This decision enables him to analyze discretely Poe’s themes and narrative strategies, his settings and obsessive symbols, in their own right, before tracing their presence, aspect by aspect, in the short fiction of nineteenth-century Spain. The downside of this strategy, which adapts theories of narrative to principles of genre study, is that the critic finds himself forced to return over and over again to writers and tales that he has treated in some partial or highly specific way early on. This necessity chops up the analysis and diminishes whatever unity of effect, following Poe, might be achieved in a work of scholarly criticism. But the positives outweigh this negative by a wide margin. Not the least of its virtues is that *Presencia de Edgard Allan Poe en la Literatura Española del Siglo XIX* lends telling credence to the assertion by Robert Louis Stevenson that Guerrero-Strachan offers as an epigraph: “But of works of art little can be said; their influence is profound and silent, like the influence of nature; they mould by contact; we drink them up like water, and are bettered, yet know not how.” Guerrero-Strachan tells us a good deal about how their reading of Poe worked its way into the “fantastic” stories written in nineteenth-century Spain.

George Monteiro
Brown University

Thoms, Peter. *Detection & Its Designs: Narrative & Power in 19th Century Detective Fiction*. Athens: Ohio UP, 1998. 176 pp. \$32.95.

Peter Thoms's *Detection and Its Designs* challenges naive assumptions about nineteenth-century detective fiction. Its way of doing this is to insist on reading Godwin's *Caleb Williams*, Poe's Dupin stories, Dickens's *Bleak House*, Collins's *The Moonstone*, and Doyle's *The Hound of the Baskervilles* as stories about storytelling. The author's constant hedging suggests that he realizes this is neither the most interesting nor the most helpful way to read these works. But he plows on.

The opening seems firm enough: "This study argues that nineteenth-century detective fiction is an inherently self-reflexive form, which exposes simultaneously the constructedness of its narratives and the motives underlying their creation. . . . [T]he detective functions as an authorial figure, attempting to uncover the story of the crime, and the 'case' becomes a story about making a story. Thus the resulting solution confronts us as an artifice . . ."

(1). After the introductory chapter, in which he lays down most of his premises and summarizes his book's approach to each fiction, and after a chapter in which he reduces philosopher and social reformer William Godwin's didactic novel to a critique of storytelling, Thoms presents us a Dupin who "emerges not as the criminal's polar opposite but as an ambiguous figure who shares that transgressor's desire for control" (70), a view that is, it seems to me, difficult to refute. Thoms is alert to the evidence that the Dupin of "Murders in the Rue Morgue," "The Mystery of Marie Roget," and "The Purloined Letter" is only superficially the "good detective" (47), the reclusive and objective figure we meet at the beginning of each story. Thoms's Dupin is, like the criminals he detects, in fact an "egoist" (egotist?) who is "entangl[ed] in the social world" (70). (Thoms includes among these criminals the sailor in "Rue Morgue," a wrongdoer, according to Thoms, whom Dupin shields and absolves to hide his own transgressions—that is, his "intrusions into the minds of others" [55].) There is no arguing with the fact that in "The Purloined Letter" Dupin is "entangled," even in the world of political intrigue, and even at the highest levels of government. But in his quest to demonstrate the sophisticated subversiveness of nineteenth-century detective fiction, Thoms must underline Poe's irony and Dupin's complexity. Thus, he overemphasizes and to some extent misinterprets Dupin's ego(t)ism and occasional interest in material gain.

Thoms's insistence on reading all the fictions under examination as stories about storytelling results in a neglect of ethical and social issues in Godwin, Dickens, and Collins and a distortion of epistemological and psychological issues in those authors and in Poe and Doyle. "[D]etection serves the detective's egoistic need to display his power, which derives from his storytelling skill" (3). From his storytelling skill or his command of information? Knowledge is not narrative, though for his thesis Thoms often needs it to be.

Thoms labors to imply (but not overtly to establish) a skepticism about mimesis and about the correspondence theory of truth, a

skepticism he seems to feel supports his assertions. That facts and explanations are perhaps as much constructed as discovered is not a shocking idea to most thoughtful readers today, but Thoms treats it as if it might be—and he proceeds, albeit gingerly, as if such constructedness were decisive in destroying all possibility of objectivity in detectives and mimetic art in writers.

Five pages from the book's end Thoms concedes that social, ethical, and psychological readings might indeed be helpful. Then he writes, "Nevertheless, the doubt might persist that the story is just a story—not reflecting, for example, providential design and authority or even noble intent so much as the desire for a wide readership and commercial success" (146). This sentence is symptomatic of the defects in *Detection and Its Designs*. Note that "might" and "for example," qualifications meant to protect the assertion from attack. But, really, why does an author need "providential design and authority" to justify useful social criticism? Of course, he doesn't. Why must "noble intent" be in opposition to "desire for wide readership and commercial success"? Obviously, it needn't.

As far as I can tell, Ian Ousby's delightful *Bloodhounds of Heaven* remains the important book on the subject of nineteenth century detective fiction; certainly, *Detection and Its Designs's* seventeen pages of notes dutifully pay homage to it. Thoms's notes further provide information some readers might find helpful or interesting, such as a one-page plot summary of *Caleb Williams*. The notes to the Poe chapter are, it seems, properly diligent. "Works Cited" embraces eighty-six works, some twenty of which deal with Poe's fiction. There is an index, though at less than two full pages it needs to be fuller.

I wish I could at least say that *Detection and Its Designs* is a perversely pleasurable book to read, a willfully reductionist approach that takes and shares pleasure in its ruthless simplification. But it's not. Instead, it's a somewhat numbing combination of the dogged and the perfunctory. Its apparent boldness is actually half-hearted. In fact, it is difficult to escape the conclusion that much of Thoms's argument is not only unhelpful but just plain insincere.

Insincere? I am sorry to say that this old-fashioned word seems to me just right for such mechanical criticism.

Ron Smith
University of Richmond, School of Continuing Studies

Notes

An item to augment Burton R. Pollin's *Images of Poe's Works* (Greenwood Press, 1989) turns up in an April 1945 (and reprinted) *Classics Illustrated*, #21, 3 *Famous Mysteries*. This comic book consists of Arthur Conan Doyle's "The Sign of the Four," Guy De Maupassant's "The Flayed Hand," and Poe's "The Murders in the Rue Morgue." Poe's tale is illustrated by Arthur L. Hicks, and liberties are taken within this ten-page text, e.g., that Poe accompanies Dupin, that Poe pursues the orangutan, only to be attacked by the aggressive animal, and ultimately saved as Dupin shoots the beast. Interestingly, too, when his cap tumbles off in the scuffle with the ape, Poe's hair shows as blond. Likewise, except for his reddish brown coat of hair, the ape looks more like a gorilla than an orangutan. A brief paragraph on the concluding page outlines Poe's life and career, stating that his "best tales" appeared during his stint with the *Southern Literary Messenger*. Evidently, the writer of this paragraph didn't know that "Murders," as well as much else that is considered vintage Poe, appeared in other publications.

Benjamin F. Fisher
University of Mississippi

The wizard of transformation—no other than Michael Jackson—will soon become Edgar Allan Poe in a feature length movie co-produced by Jackson, Gary Pudney and Jim Green called *The Nightmares of Edgar Allan Poe*. *USA Today* (21 January 2000) notes that "a major make-up job will transform [Jackson] into Poe, and the ad campaign 'will be based on his image morphing into Poe through technology' The focus [of the film] will be on the characters from [Poe's] writing returning to haunt him in his last days." *The Philadelphia Inquirer* also made note of this upcoming production which they claim is "expected to begin [production] next fall in Montreal and the theatrical release was set for 2002."

From an article in the 1 October 1999 *The Chronicle of Higher Education*, Peter Monaghan reports that according to Professor Bernd Heinrich, who's studied ravens for over thirty years, "The sleek, jet black, common raven *Corvus corax*, is a flying, scavenging, gamboling, and killing machine that also, says Bernd Heinrich, 'is expressive, communicates emotions and expectations, and acts as though it understands you'" (A19). The article reviews Heinrich's book, *Mind of the Raven: Investigations and Adventures with Wolf-Birds* (HarperCollins).

The 25 October 1999 *Time* on-line review of the three-month Poe exhibition in Prague mounted almost entirely by Peter Fawn, "a Brighton-based executive with a credit card company," highlights the major events at the festival and suggests that the choice of Prague as the exhibition site "seems to have been a bad one. Attendance has been poor. 'The weather was unusually good in Prague in August and September, and tourists and others weren't going to any exhibitions,' says Fawn, who admits he's likely to lose all his \$250,000 stake Although the 150th anniversary of the end of [Poe's] life has left Peter Fawn in debt, he laughs and

says that the 200th anniversary of his hero's birth comes around in 2009, 'That's when I'm going to do something really spectacular.'"

Among the handouts at the October 1999 International Edgar Allan Poe Festival were a brochure from Baltimore's 19th Century Shop (www.19thcenturyshop.com) *Edgar Allan Poe: Occasional List 70* and a souvenir pamphlet issued in 200 copies of Dan Hoffman's translation of Mallarmé's "Le tombeau d'Edgar Poe."

Pulitzer Prize-winning poet Mary Oliver's essay, "The Bright Eyes of Eleanora: Poe's Dream of Recapturing the Impossible" appeared in the *Ohio Review* and is now reprinted in her book, *Winter House* (Boston: Houghton Mifflin, 1999), pp. 37-48.

Queries

Scott Peeples writes: Is any interested in an attribution question? The text in question is a review of Poe's *Tales* in the October 1845 *Aristidean*. The Poe Society of Baltimore's on-line edition of Poe includes the review and sums up the attribution issue this way: "This review has often been attributed to Poe himself. W. Hull considered it by Poe with confidence. His attribution rests primarily on the incidental details concerning the "Fall of the House of Usher" appearing in Bentley's and Tuckerman's rejection of "The Tell-Tale Heart," details best known by Poe. Mabbott (*Tales & Sketches*, 1978, p. 395) attributed the review to Thomas Dunn English, who was the editor of *Artistdean* and, at this time, still friends with Poe. It is certainly possible that Poe provided some basic information for the piece. It might even be a joint effort." G. R. Thopson also includes it in the Library of America edition. I think Poe wrote or co-wrote it, partly because there's a footnoted reference to Willis that links it to a debate he was conducting in the *Broadway Journal* at the same time. I attributed it to Poe in my paper at ALA, but didn't present the attribution as an issue, though I probably should have. Has anyone else investigated this review and formed an opinion as to its authorship? Responses to peeples1@COFC.EDU.

John Reilly writes: I am in the final throes of preparing for publication a study of the image of Poe in American drama, fiction, and poetry. Because my book will incorporate a checklist of American stage, screen, and television plays; novels and short stories; and poems about Poe and/or his work, I will be very grateful for information on any out-of-the-way items you may have come across that have appeared at any point from Poe's lifetime to the present. I am not, I should note, interested in adaptations of Poe's work or in parodies that have nothing to do with Poe or his work. My address is as follows: John E. Reilly, Department of English, P. O. Box 47A, College of the Holy Cross, Worcester, MA 01610, e-mail wryly@gjs.net, telephone 508 721-0004.

Howie Davidson writes: My firm, Thomson & Thomson/de Forest Research, provides research for the film and television industries. We are currently researching a film script which includes a quotation attributed to Edgar Allan Poe. I have been unable to determine the source of the quote with our resources, and was hoping you might be familiar enough with his work to determine the title of the work and the publication date of that work. The

very brief quote, "Fierce and uncouth races of men" supposedly refers to mountain folk of the U. S. I'd appreciate any assistance you might offer! Thanks so much! Responses to 323 866-8110 or howied@deforestresearch.com.

Poe Everywhere

Poe in New York

The New York Botanical Garden hosted "Autumn Tint of Gold" walking tours led by David Rose on October 7 and 9, 1999. Rose pointed out the flora that Poe found so appealing in his ramblings on this land during his Fordham years. On October 7, those who joined the tour were invited to the Edgar Allan Poe cottage at 4:30 p.m., where actor Brian Dennehy gave a reading of Poe's work; a reception immediately followed at the Bronx Historical Society for the opening of their new exhibition, "Poe's New York—What the Bronx was Like at the Time of Edgar Allan Poe."

Included in the program for the American Symphony Orchestra Avery Fisher Hall performance of several pieces based on Poe's work is a poem, "Kololola," in both Russian and English by Konstantin Balmont (1876-1943) based on Poe's "The Bells" followed by Poe's poem.

The Small Press Center held their annual Benefit Cocktail Reception this year in honor of Edgar Allan Poe in December, 1999. Frances Sternhagen, award-winning Broadway actress, read selections from Poe's work and Kenneth Silverman gave a short talk on Poe's life. An exhibit of Poe's works from The Bronx County Historical Society was on display at the landmark General Society Library, 20 West 44th Street, where the event took place.

Poe in Pennsylvania

In October, the Mount Hope Mansion Theater presented its annual Poe Evermore production; this year, the following Poe works were featured: "The Raven," "The Tell-Tale Heart," "The Facts in the Case of M. Valdemar," "Pit and the Pendulum," "Hop-Frog," and "The Descent into the Maelstrom."

Dan Hoffman presented five lectures on Poe in October at the Manayunk Art Center in Philadelphia. Also in October, Professor Hoffman delivered an extended version of the lecture presented at the International Edgar Allan Poe Festival, "Returns from the Grave: The Spirit of Poe in Recent Fiction," at the McCabe Library, Swarthmore College where they also had on display several first editions, fine-press printings, facsimiles, and illustrations of Poe's work.

Hedgerow Horizons presented a staged reading of a new play, *Tales from Poe*, directed by Penelope Reed; the play was based on five of Poe's short stories adapted by Margaret Royal.

Poe in Iowa

In October, SR Audio & Cinemedia Productions sponsored the world premiere of a work by composer Jamie Poulsen, "Five Poems of Edgar Allan Poe for Tenor and Orchestra," performed by the Des Moines Symphony Orchestra with Robin Roewe, tenor.

Poe in Germany

A docudrama on Edgar Allan Poe was aired on Sunday, 26 March 2000 on Arte-TV.

Poe in England

The 9 July 1999 issue of *The Guardian* included an article by Kim Newman, "Poe's Eternal Life," that is, according to Burton Pollin, "a fine article on Poe films, reflecting the inordinate interest of the British in this particular phase of Poe's influence. It contains several early films. . . [not included] in . . . *Images of Poe's Works*." The article serves to introduce the July 1999 NFT film series that includes "such undervalued items as Gordon Hessler's grand guignol 1971 *Murders in the Rue Morgue* and the silent Faustian exercise *The Student of Prague*—and an especially useful selection of the many great short adaptations of his stories (Jan Svankmajer's subjective camera *Pit and the Pendulum* is a stunner)." (9). For complete article, search archive at <http://www.guardian.co.uk/>.

Among the articles at the above *Guardian* site are two reviews of musical performances that use Poe's works as a core element of the score. Andrew Clements reviews Heiner Goebbels's "Black On White" (3 July 1999) premiere London performance as "a defining achievement in contemporary music, one of those rare works that reorders our perceptions of what music theatre is and what it can be . . . [the work is] a memorial to the German dramatist and director Heiner Müller, a close colleague of Goebbels, who died while composition was in progress. Müller's recorded voice is heard at several points during the 70-minute work reading from an Edgar Allan Poe short story, which is one of the elements binding the structure together. . . 'Black On White' is a masterpiece." Fiona Maddocks reviews Constant Lambert's "Summer's Last Will and Testament" (3 October 1999): "At the crux of the work is an ear-scorching Rondo Burlesca, based on Edgar Allan Poe's lurid account of the London plague, in which King Pest and his entourage drink wine from human skulls."

According to a 14 December 1999 article in the *Guardian*, Ken Russell will begin production of a new film based on Poe's "The Fall of the House of Usher." "'We're calling it 'The Fall of the Louse of Usher' so no one's confused,' [says Russell]. . . 'No one has ever heard of any of the actors, and we've got a rock band no one's ever heard of either, called The Poze, because in this one Roddy Usher is a rock star: it's an update of the original'. . . This 70-year-old hopes that 'The Fall of the Louse of Usher' will open doors.'"

Poe in Virginia

The 150th Anniversary of the death of Edgar Allan Poe was commemorated by the Associates of the University of Virginia Library and the Raven Society on October 7, 1999 at the University Chapel. The program featured, "Better Late Than Never: The Eulogy for Edgar Allan Poe That Should Have Been" by Ron Furqueron. Following the talk, mourners laid a wreath at the door of Poe's room, #13 West Range, and then proceeded to the Alderman Library for a rededication of the 1899 Zolnay bust of Poe with musical entertainment by the library's Ad Hoc Chorus. Complimentary copies of the booklet, "Poe at the University," by the late Irby B. Cauthen, Jr. were given to those in attendance.

Poe in Baltimore

In late October 1999, Fluid Movement presented the First Annual "Poe on Wheels: Masque of the Red Death" in Patterson Park, East Baltimore. This inaugural production is an interpretation of 'The Masque of the Red Death,' performed on skates by local community members. "While the production itself is an attempt to illuminate Poe's writing using an unexpected medium, this event is more about the process than the final product. Created by people with diverse talents, interests, and abilities, the project brings neighbors together in the urban community of East Baltimore. The project was directed by Melissa Martens and narrated by Bruce Price with about twenty-five other performers in two acts with four scenes each."

As reported by the 20 January 2000 *Washington Times*, the mystery Poe devotee made his stop at Poe's grave at 2 a.m. on January 19, as has been the tradition since 1949. "The man approached Poe's grave, leaned over it and put the bottle of cognac at the base. Then he touched the gravestone and laid down three red roses—one each for Poe, his wife and his Aunt Maria Clemm, who are buried side-by-side, Mr. Jerome said."

INTERNATIONAL EDGAR ALLAN POE FESTIVAL

The International Edgar Allan Poe Conference held at the Jefferson Hotel in Richmond in October 1999 was a great success. Special thanks go to Richard Kopley, recently elected president of the PSA, for organizing this event. The auxiliary events—the opening reception, John Astin's performance, the poetry reading at the Richmond Museum of Art, the Poe Museum's guided bus tour, the closing banquet—were made possible by the donations from the following: The Poe Museum, Penn State Altoona College, Penn State Berks-Lehigh Valley College, Penn State Commonwealth College, Penn State DuBois campus, Penn State's Department of English, Penn State's Outreach and Cooperative Extension, Louisiana State University's College of Arts and Sciences, Louisiana State University's Department of English, Louisiana State University's Office of the Provost, The 19th Century Bookshop, Mrs. Susan Jaffe Tane, and the PSA. Two hundred and thirty-four Poe scholars from around the world participated in the conference; the Canadian Broadcast Corporation was there making a documentary of the event, and it was announced on National

Public Radio. Obviously, Poe is writ large in the universal poetic consciousness.

So many Poe scholars came together at this event that it would be impossible to know all of their responses, but the overriding sense was that this was a truly exciting, collegial and intellectually stimulating event. The following comments reflect a sampling of those who attended:

"I thought the Poe conference was one of the best I'd attended. A large but not too large group combined professional intensity with congeniality; there were numerous good papers presented by a diverse set of people from different parts of the country (the world!), different kinds of schools, different stages of their careers; I enjoyed many fine informal interactions; the group events were lovely; the hotel impressive; the banquet splendid."

Nina Baym, Professor of English
University of Illinois

"Those of us who founded the PSA twenty-eight years ago did so with several fundamental aims in mind: an organization for promoting Poe scholarship, a source of mutual assistance in Poe research, a forum for the exchange of ideas about Poe and for the airing of mutual, constructive criticism, and a means of bringing into contact both personally and socially the worldwide population of scholars who share an interest in Poe and his works. From the perspective of these aims, I am pleased to say that I found the Richmond conference to have met all of them elegantly."

John Reilly, Emeritus Professor of English
College of the Holy Cross

"I thoroughly enjoyed the conference organized by Richard Kopley. The thought, planning, and hard work that went into the conference were truly impressive. In sum, it was one of the best conferences I have attended during my twenty-five years in academe. The conference brought together Poe scholars of different generations (from founding members to new members of the PSA), representatives of *Poe Studies*, representatives from our sister organizations (the Edgar Allan Poe Society of Baltimore as well as the Richmond contingent), and international scholars who previously I had known by name only. Some of the papers connecting Poe to other authors were excellent, the session on teaching Poe was lively and enjoyable, and I particularly enjoyed the sessions and/or papers on Poe's Richmond connections (e.g., "Poe's Richmond in Retrospect" and "J. H. Whitty as a Guardian of Poe's Reputation"). Multiple perspectives and methodologies were in evidence, but Poe's spirit was very much alive at the conference."

Kent Ljungquist, Professor of English
WPI

"The conference was a great success on many counts. For non-American participants, it was a memorable event featuring famous Poe scholars. A peculiar feeling was shared by several of my colleagues from Europe and Asia when these well-familiar names "materialized." The overwhelming programme rendered us desperate for the sheer necessity to choose one out of every four topics which were equally interesting or intriguing. The whole

gamut of presentations gave tribute to Poe's protean nature. Of great interest for me were several presentations which focused on Poe's social and philosophic views. The conference has left the impression that the "Naiad voice" in Poe's works is becoming more and more audible. The forthcoming proceedings will no doubt perpetuate the trend and contribute to a deeper understanding of Poe's legacy. My deep gratitude to the organizers."

Elvira Osppova, Professor of English
St. Petersburg University, Russia

"This big, efficiently-organized conference was impressive in its facilities, program, reception and Astin performance, though I did miss a "chat" room for after-hours conversation with colleagues, old and new. I regretted not being able to attend more than a fourth of the papers. Of the papers I did hear, too many were delivered in too loud or too soft a voice or too fast to be intelligible—an MLA habit now being objected to, as in letter by E. M. Knutson in the *MLA Newsletter*, Fall 1999, p. 18."

Eric W. Carlson, Emeritus Professor of English
University of Connecticut

"The conference was very well organized! Thanks to the team of most efficient and able receptionists, who were always helpful to us participants. I enjoyed as many panels as possible for a person to attend, and was very happy to be one of the panelists. As for the food in the clean and quiet historical town, I am afraid I was not so lucky. My wife and I missed the important theatrical performance on Friday evening because our food took an hour to be served at a nearby restaurant; we had to eat out owing to Mr. Bush being at a reception at the Jefferson. All in all, however, the conference was excellent. I hope I can join the next one, possibly, in 2009."

Ichigoro Uchida, Professor of English
Kyoritsu Junior College, Tokyo, Japan

"Congratulations to Richard Kopley and his staff on a splendid event. I returned to the other side of the country with abundant food for thought stored up from the rich variety of presentations, along with memories of convivial company and unaccustomed luxury at the Jefferson Hotel. Thank you, Richard, for the monumental effort that must have gone into making such a gathering possible. Will you do it again in a year or two?"

Jana Argersinger, Associate Editor
ESQ/Poe Studies

"For me the Poe conference was a happy event. I found myself made welcome, had many opportunities to make contacts, have indeed met all, or nearly all the fellow-scholars I hoped to meet, and started or renewed useful collaborations. The luxury of the Jefferson (of which more anon) also meant comfort and only such comfort could make us enjoy without effort a very rich agenda. The quality of the papers was often remarkable. The organization was perfect. Two reservations: the non-American world was under-represented. The price of the room at the Jefferson may have been a deterrent; could not a wider range of hotels have been suggested?"

Henri Justin, Independent Scholar
Paris, France

pleasurable. I gathered many new ideas on Poe, had several old ones refurbished, and got to see some folks who have been influential on my own travels throughout the world of Poe. I was especially pleased to hear Dick Thompson's observations concerning the editing of Poe, along with Tom Inge's on Poe and the comics. Another highlight was the lunch hosted by Bruce and Virginia English, where I got to have an extended opportunity to chat with longtime Poe friends. Would that we could have more meetings like this one."

Ben Fisher, Professor of English
University of Mississippi

"The conference was highly enjoyable for me, an organizational triumph it seemed. Lou Renza did a splendid job putting together some very stimulating harmonious panels, suggesting a common direction in which thought is travelling with respect to the public/private in Poe. In fact, every panel I caught had something good in it. Because I had my young son with me, I did not attend many of the evening events, but I enjoyed what I saw of Richmond."

Steve Rachman, Associate Professor of English
Michigan State University

"It was a great pleasure to see the Poe community come together at the Richmond conference. I felt considerable pride about the event—not only regarding the quality of the presentations, but also regarding the collegiality of the group. Somehow the conference had the quality of a dream: disparate people whom I'd often thought about—some remembered, some imagined—suddenly appeared together, walking through the lobby, talking in the hallway, wholly familiar and natural—as if they'd known each other for years. I am grateful to all those who contributed so importantly to our putting on the conference. Thanks so much! It was great fun!"

Richard Kopley, Associate Professor of English
Penn State University

"My experiences during the Richmond conference were altogether



Poe Family Monument in Permanent Collection in Scotland

Mark Strachan, Senior Museum Assistant at the North Ayrshire Museum in Saltcoats, Ayrshire, Scotland, reports that the Poe-Allan headstone is now in the museum's permanent collection. "It is the memorial stone of the Saltcoats' Poe family and was originally sited in the grounds of our museum which was the parish church at that time. It was relocated into the museum and accessioned into our collection in August of 1999 . . . Interpretation is in the form of text and photographs detailing Edgar Allan Poe's early life and his time in Ayrshire. Adjacent to the stone is a display case at present containing objects, graphics and text illustrating Poe's works and that of others inspired by his writings." The monument is inscribed with the following text:

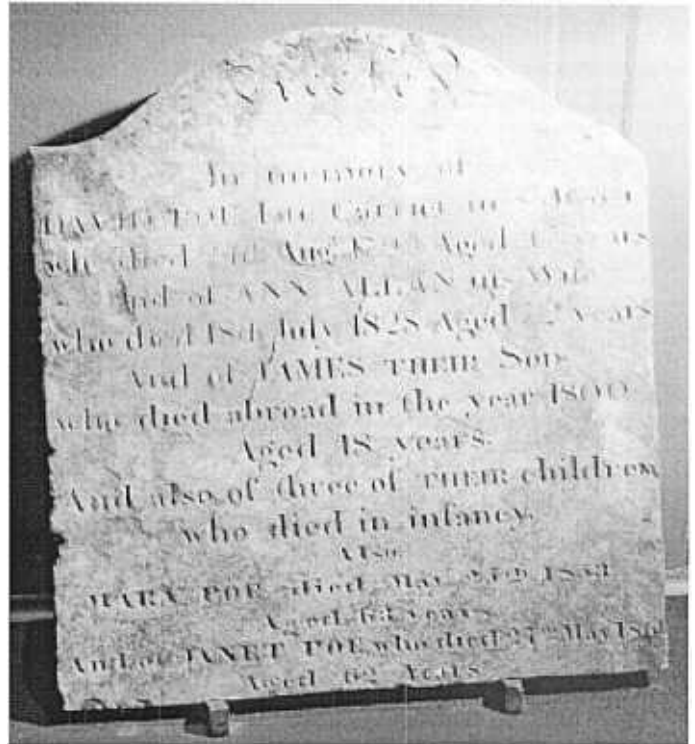
In memory of
 David Poe late Carrier in Saltcoats
 Who died 21st Augt 1799 aged 47 years
 And of Ann Allan his wife
 Who died 18th July 1828 aged 72 years
 And of James their son
 Who died abroad in the year 1800
 Aged 18 years
 And also of three of their children
 Who died in infancy
 Also
 Mary Poe died May 25th 1853
 Aged 63 years
 And of Janet Poe who died 27th May 1861
 Aged 62 years

And on the reverse

David Poe
 In memory of his daughter
 Mary Ann
 Who died on the 24th Feby 1846 aged 15 years
 Also
 Ann & Thomas

Who died in infancy
 And his wife
 Margaret Orr
 Who died on the 30th Octr 1854 aged 65 years
 The above David Poe
 Died on the 7th Decr 1878 aged 91 years

Those interested in further information on this monument should contact Mark Strachan at North Ayrshire Museum, Saltcoats, Ayrshire, Scotland KA21 5A. Tel/Fax +44 (01294) 464174 or at namuseum@globalnet.co.uk



The Fall Of the House of Poe

The 15 February 2000 *Wall Street Journal* included an op ed piece by Debra Jo Immergut noting that the scene at the sole surviving Manhattan residence of Edgar Allan Poe, American literature's foremost writer of darkness and doom, was very Poe-like on a recent afternoon. The windows of the four-story brick house were smeared with dirt; a light snowfall sifted wanly over dead branches and debris in the adjoining garden. An air of *tristesse* hung over the building at 85 West Third Street, from its locked front door to a messy storage closet visible through a ground-floor window.

It looked like the kind of place that might conceal a long-decomposed body in some overlooked chamber. You could certainly see what inspired Poe to write "The Cask of Amontillado"—the gruesome tale of a man left to die in a bricked-up cellar—while he lived in the house. That is, if he did indeed pen that famed story while residing there. Some Poe scholars swear that's the case. Others aren't so sure.

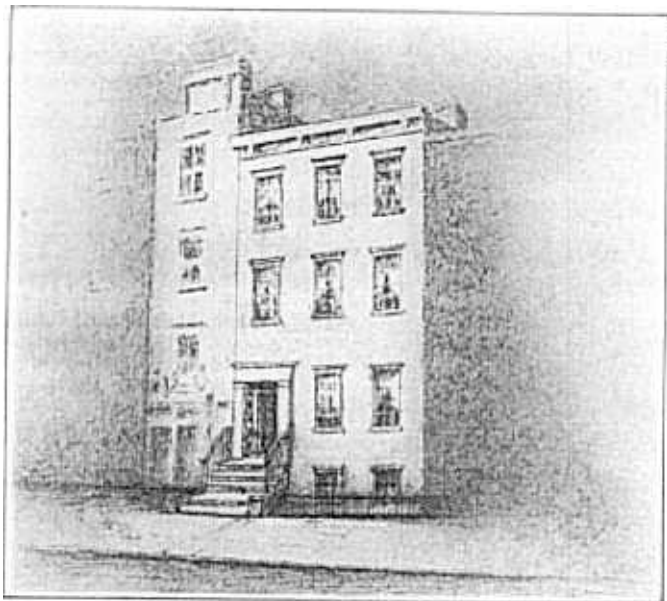
Who's right in the matter may seal the fate of the house, which was built in 1836 and stands a block south of Washington Square in the heart of Greenwich Village, just across the street from a macrobiotic restaurant and a comedy club. The question of what Poe wrote and how long he lived there has, in the past month, taken on an urgency that extends far beyond the cozy coven of Poe devotees. With the recently completed purchase of Judson Church House, a neighboring property, New York University now owns the entire north side of West Third Street between Thompson and Sullivan Streets—including the former Poe residence, which contains law-school offices and classrooms.

As applications to the university continue to rise (thanks in part to television shows that advertise the glamour of student life in New York, like WB's "Felicity"), the school is voraciously consuming real estate, knocking down obsolete buildings that stand in its way. Though NYU administrator Lynne Browne says that no plans have been finalized for the West Third Street site, Poe fans and other concerned observers fear that doom, like some shady character in a Poe tale, is lurking around the writer's onetime home.

"The building's uncertain future has sparked a rather heated debate about its past. . . . [NYU] administrators cite the scholarly opinion of Professor Kenneth Silverman, a longstanding member of the school's English faculty and a Poe biographer. "It's a very foggy situation," says Mr. Silverman. "No one really knows how long he was there, maybe three or four months—he moved around a lot."

Not true, insist Poe scholars unconnected to the university. "Anyone who is saying that he only lived there for three months is trying to downplay the significance of that house," says Michael Deas. . . . He and others point to letters, writings and contemporary eyewitness reports that place Poe in the house (then bearing the address 85 Amity Street) for at least six months, from late summer of 1845 to the following spring—"a long stay compared to the

other places where he briefly, even itinerantly, lived," says Poe expert Burton Pollin. . . . painstaking research cited by Mr. Pollin and other authorities suggests that his work at the site included, along with at least part of "The Cask of Amontillado," the well-known story "The Facts in the Case of M. Valdemar" and the series of character sketches, "Literati of New York." . . . Though they've previously admitted that the building was likely to be demolished, NYU administrators have become rather vague on the subject. . . . Before Judson Church House and its humble literary-historical neighbor do fall to the NYU wrecking ball, though, the university's administration might want to take a closer look at its own Web site, . . . [that] courts applicants with descriptions of the "small-scale houses" and "European flavor" of Greenwich Village, the "haphazard charm" that attracted "artists, performers, and writers who ultimately transformed the Village into the creative, intellectual community it is today." Prominently listed among the notables who, over a century ago, made their homes her, thus infusing the neighborhood with the artsy aura that now attracts thousands of starry-eyed "Felicity" fans: Edgar Allan Poe."



NO. 85 AMITY STREET, NEW YORK, WHERE POE
LIVED IN 1845
From drawing of an old print

Edgar Allan Poe and 85 Amity Street

The projected demise of the downtown New York City house Poe once lived and worked in has triggered an organized response from members of the PSA. Below is Michael Deas's account of Poe's life at 85 Amity Street. Edgar Allan Poe moved to 85 Amity (now West Third)¹ in the late summer of 1845, a year most biographers consider the most important of his life—the scholar Thomas O. Mabbott called it Poe's *annus mirabilis*, the "year of wonder and disasters."²

Poe, accompanied by his mother-in-law Maria Clemm and his wife Virginia, moved to the house sometime between August 9 and October 1, 1845.³ Virginia's worsening tuberculosis likely prompted the move. The house featured a small yard (still extant), and this feature plus the building's proximity to Washington Square, with its relatively fresh air, were presumably intended to improve Virginia's health. One visitor described it as "a simple yet poetical home" and recalled Poe working "at his desk . . . hour after hour, patient, assiduous, and uncomplaining."⁴

Although Poe occupied the house for no more than eight months (he moved north about March 1846), a number of critical events occurred during his residency there. Briefly described, they include the following:

a) On October 24, 1845 Poe achieved his lifelong dream of owning and editing his own literary magazine, *The Broadway Journal*. He later described owning such a magazine as "the one great purpose of my literary life" [note 4] and worked up to fifteen hours a day in an effort to keep the magazine afloat.

b) Although it has been wrongly asserted that Poe wrote "The Raven" at 85 Amity Street (the poem had, in fact, appeared in newspaper form some six months before he moved here), Poe did revise it—and virtually all of his major poetical works—while living at this address. These poems were compiled and published in book form as *The Raven and Other Poems*, issued by the New

York publishers Wiley & Putnam in November 1845. It was the only substantial anthology of Poe's poetry published during his lifetime and is still considered the correct and final text for many of his poems.

c) During this period Poe met the 26-year-old Walt Whitman and published an essay by him in the November 29, 1845 issue of *The Broadway Journal*. Whitman was able to clearly recall their meeting ("a distinct and pleasing remembrance") four decades later. [note 5]

d) "The Facts in the Case of M. Valdemar," one of the most famous of Poe's short stories—Thomas O. Mabbott called it a "repulsive masterpiece"—was published for the first time in *The American Review* for December 1845. It was very likely written in its entirety at 85 Amity Street. [note 6]

e) "The Cask of Amontillado" was started and possibly completed while Poe was living at this address. [note 7] the events that inspired the tale—a complicated quarrel involving rival editor Thomas Dunn English which later erupted into a fistfight—certainly began here circa January 1846, when a supposedly indiscreet letter to Poe was seen lying open in the Amity Street apartment. The incident left Poe with a lingering sense of resentment that manifested itself into one of the most famous tales of vengeance ever written. [note 7]

g) Poe completed his controversial "Literati of New York," a series of character sketches profiling thirty-eight of his contemporaries, while living at 85 Amity Street.

f) Virginia Poe's health continued to decline, and on February 14, 1846 she wrote a Valentine poem to her husband, addressed in delicate script, "85 Amity Street," pleading with him to leave New York City and "the tattling of many tongues," to instead live with her in the countryside, where "Love shall heal my weakened lungs." Her death less than a year later inspired the poem, "Annabel Lee."

NOTES

1. Amity Street was renamed West Third sometime after 1864, but city atlases preserved in the Map Division of the New York Public Library show that the numbering system of the street has remained unchanged since Poe's day. The lower facade of the building was crudely altered in the mid twentieth century, but the two upper floors are plainly consistent with Federal style townhouses built in the early nineteenth century. Additionally, a pre-1899 drawing of the building, formerly owned by early Poe collector, Thomas J. McKee, and currently preserved in the Pierpont Morgan Library, clearly shows that 85 Amity Street and 85 West Third Street are one and the same building. Another, more readily available drawing, is reproduced in Mary E. Phillips' *Edgar Allan Poe, The Man*, 2 vols. (Philadelphia: John C. Winston, 1926), II: 1097 and shown above.

2. Mabbott, Thomas O. *The Collected Works of Edgar Allan Poe*, 3 vols. (Cambridge: Belknap P., 1969), I: 555. Arthur H. Quinn, in his definitive *Edgar Allan Poe: A Critical Biography* (1941; rpt. NY: Cooper Square P. 1969), 495, concurs with Mabbott, calling the year 1845 one of the most "memorable" of Poe's life.

3. The dates of Poe's residency at 85 Amity Street are established by his surviving correspondence from 1845-46. See Poe to Thomas W. Field, August 9, 1845, which gives Poe's address as 195 Broadway, and Laughton Osborn to Poe, October 1, 1845, which by then refers to Poe as living at 85 Amity Street. Both are cited in

John W. Ostrom, ed., *The Letters of Edgar Allan Poe*, 2 vols. (1948; rev. ed. NY: Gordian Press, 1966), I:292, 301. The description of Poe's "simple yet poetical home" on Amity Street is given by Frances S. Osgood, reprinted in George Woodberry, *The Life of Edgar Allan Poe*, 2 vols. (1909; rpt. New York: Biblio & Tannen, 1965), II: 180-81.

4. Ostrom, II:330.

5. Whitman, Walt. "Broadway Sights" in *Complete Poetry and Prose* (NY: Library of America, 1982), 701-2.

6. Mabbott, II: 1228-30.

7. Mabbott, II: 1252, specifically links the tale's inspiration to Poe's feud with Thomas Dunn English, which took place in January 1846, while Poe was living at Amity Street. Quinn, (Poe, 499-500) concurs, saying that the famous tale of revenge was "probably written early in 1846, although it did not appear . . . [until] November."

8. Thomas, Dwight and David K. Jackson, *The Poe Log: A Documentary Life of Edgar Allan Poe* (Boston: G. K. Hall, 1987), 622-23. It has sometimes been wrongly asserted that this incident took place at the Poe cottage in Fordham, but recent scholarship—including both *The Poe Log* and Kenneth Silverman's *Edgar Allan Poe: Mournful and Never-ending Remembrance* (NY: Harper Collins, 1991), 290—firmly place the event at Amity Street.

This publication is available in alternative media on request.

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With Apologies to Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a trite and tedious volume of KM lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at the editorial door.
"Tis some p.r. flak," I muttered, "tapping at the KM door--
Looking for me, or Andy Moore."

Ah, distinctly I remember, we were closing on November,
And a pile of petty products found themselves upon the floor.
New releases, upgrades versions, fruits of our fruitless excursions,
Cut and wasted on the newsroom floor--
Garbage there and little more.

Eagerly we'd sought the content, analysts we'd hoped would comment
Surfing, searching, seeing news we'd never seen before,
Layout teams we kept on stalling, conference calls we kept on calling.
Calls no living human should endure.
Quoth the readers, "What a bore."

We'd penned it, proofed it, then we read it, editors had copy edit,
Vainly we all hoped to send it.
Send it FedEx out the door.
Then a whisper, "Portal door."

Pausing briefly in my typing, wondering what this vendor's hyping
Never mind; this issue's closing, KM scoops we are exposing
Ignore that wide-eyed vendor nosing, nosing portals at our KM door.

Sulking then, with sniff and snivel, spewing forth the p.r. drivel,
Prattle, jabber, jargon we all feared we'd heard before,
Despite all being jaded, and the buzzwords we all hated,
It's as if we'd been sedated, we said,
"Surely we can stand to hear one more."
Quoth the vendor, "Portal door."

"Analysis and content tracking, e-business with a Big Blue backing,"
(But don't you fear that something's lacking, lacking from this product's core?)
"We promise expertise location, maybe Cuban, maybe Haitian,
Even if they're on vacation, you'll find whom you're looking for."
Somewhat louder, "Portal door!"

Is this another Dashboard Digit?
Yet another tacit widget
One with little substance bore?
Give us please a simple meaning, what's the usefulness we're seeing?
What's the value that we're gleaning, investing in this KM lore?

Vendors dim your birdlike squawking, tell your customers by talking,
Using words their mothers would have used before
Give us not this psycho-babble,
If into portals you will dabble,
Talk specifics—What's the benefit in store?

Treat us like we're lowly mortals, when defining business portals,
Customers are jaded, be assured.
Weary of hype and distortion, wishing that just one small portion,
Of what they learn might justify what they've endured.

After all this mind pollution, searching for a real solution,
Solving problems finding answers—
Fighting fires, curing cancers,
Isn't that what you're in business for?

Dan Bolita
Originally published in *KMWorld*, November, 1999
www.kmworld.com

Lunatics in Power (1909): A Neglected Poe Film

The Poe Centenary in 1909 occurred at a time when more and more filmmakers were looking to literary history for plots and themes. Bringing literature to the cinema, filmmakers could help elevate motion picture theaters above the cheap amusement parlors with which they had been associated and more effectively attract middle-class audiences. Among prominent American literary figures, Poe received special notice from early filmmakers. D. W. Griffith's *Edgar Allen Poe* (1909)¹ is well known, but the same year the Biograph released Griffith's quasi-biographical treatment of Poe, Edison released *Lunatics in Power*, a film adapted from "The System of Dr. Tarr and Professor Fether." This film has escaped the attention of those who have studied Poe and cinema² most likely because *Lunatics in Power* does not survive as film. However, a published synopsis and a handful of contemporary remarks provide a good idea of its contents.

The film makes several departures from "The System of Doctor Tarr and Professor Fether." Poe's story is narrated by a naïve man who visits the asylum of his own volition. A traveling companion helps him gain entrance yet does not accompany the narrator inside. As the narrator arrives, the asylum has already been overtaken by the inmates, but he does not know this and, even after it becomes apparent to us, his readers, he nevertheless has difficulty recognizing the fact. The narrator's consciousness shapes the telling of the tale, and, though we recognize his naïveté, we still see the place through his eyes.

Adapting "The System of Doctor Tarr and Professor Fether," the filmmakers at Edison centered the story around the old man who visits the asylum. Instead of being merely an observer, he becomes an active participant in the events that transpire as he takes on behaviors of both the patients and the attendants from Poe's story. In "The System of Doctor Tarr and Professor Fether," the attendants, having been locked away, make a fearful racket prior to their escape; in *Lunatics in Power*, the old man makes a racket after having been locked inside a room. In Poe's story, one of the patients imagines herself as a chicken; in *Lunatics in Power* the patients imagine the old man as a chicken. In Poe's story, the attendants and the superintendent have been tarred and feathered; in *Lunatics in Power*, the old man is covered with molasses and feathers. Whereas Poe's narrator mentally shapes the events that occurred as he tells the story, the old man in *Lunatics in Power* physically embodies the insanity taking place around him. For the cinema, Poe's subjective narration becomes objective imagery.

Unquestionably derived from "The System of Doctor Tarr and Professor Fether," *Lunatics in Power* was not promoted as such. Unlike Griffith's *Edgar Allen Poe*, *Lunatics in Power* was not puffed as anything approaching a work of art. Rather, its primary function appears to have been slapstick comedy, and contemporary audiences saw it as such. The reviewer for the *New York Dramatic Mirror*, for example, stated, "At last we know what the Edison comedians are good for. They are precisely adapted for taking the parts of inmates in a lunatic asylum. As a consequence this picture is a good one and is full of laughable incidents. The crazy style of

action that is so out of place in other comedy subjects is quite appropriate in this one."³

Brief as it is, this reviewer's comment says much to situate *Lunatics in Power* within its contemporary milieu. At the time, films were largely identified by their production companies. For example, fans and reviewers in 1909 did not speak of Griffith films; they spoke of Biograph films. To differentiate their products from those of other companies, producers often sought to give their films a characteristic style to help viewers identify the films as products of one particular company and thus to promote product loyalty.⁴ According to this reviewer's perspective, Edison has sought to make fast-paced comedy part of its characteristic style. The filmmakers chose to adapt "The System of Doctor Tarr and Professor Fether," not to pay homage to one of Poe's fine tales, but because the tale could be made to suit the style Edison was seeking. The producer did not try to adjust itself to Poe; instead it adjusted Poe to itself.

Lunatics in Power contained one element that already had become a motion picture tradition, the comedic chase. The chase between the old man and the attendants who see him as an inmate trying to escape recalls the first American film structured around a chase, *The Escaped Lunatic* (Biograph, 1903), which Edison has remade as *Maniac Chase* (1904).⁵ *Lunatics in Power* is more complex, for it adds another set of chasers, the lunatics themselves. Even this innovation was insufficient to revitalize traditionally episodic chase comedy. By 1909, the desire to depict lunatics either being chased or chasing no longer provided sufficient reason for making a film. To justify a lunatic chase, filmmakers had to set it within a compelling story, which, in this case, Poe conveniently provided.

The promotional material Edison used to puff *Lunatics in Power* clearly indicates the relative unimportance of the film's literary source. The firm did not use Poe's name for promotion, nor did it attribute to *Lunatics in Power* any kind of artistic prestige. While the use of a Poe short story may seem to indicate that the filmmakers actively participated in the burgeoning enthusiasm for Poe's fiction that the contemporary Centenary tributes reflect, the tributes do not generally mention "The System of Doctor Tarr and Professor Fether." Though Poe was being recognized for his development of the short story, detective fiction, and science fiction, his sense of humor had yet to be fully recognized. In his Centenary tribute, Lewis Melville, for instance, called Poe's use of humor "his least successful vein."⁶ Antedating the earliest critical appreciation of "The System of Doctor Tarr and Professor Fether" by two years,⁷ *Lunatics in Power* represents the earliest acknowledgement of the humor inherent to Poe's story.

While *Lunatics in Power* made use of Poe's humor, the satire underlying "The System of Doctor Tarr and Professor Fether" got lost in the adaptation. Poe's tale is a broadly-cast social and cultural satire. He took for his satiric targets the American South as well as the North, contemporary educational and therapeutic theory, bourgeois attitudes toward tradition and innovation, and popular literature. Told without such satiric targets, the story appears to do little more than make fun of the insane, hardly something progressive reformers of 1909 could appreciate. In its review, the

Moving Picture World observed, "The advisability of using any affliction as serious as lunacy as a basis for sport is questionable, though aside from that the film is lively and not unattractive. To make irresponsible persons the target for run will not appeal to a majority of a manager's audience, unless he is located in a peculiar portion of the country."⁸

Needless to say, one of Poe's great strengths as a writer is the psychological complexity of his characters, especially his first-person narrators. Choosing "The System of Doctor Tarr and Professor Fether" instead of one of Poe's more intricate psychological narratives, the filmmakers at Edison depicted sanity in a way Poe never did, that is, as a binary opposition: sane versus insane. While incorporating many motifs from Poe, the film, as the surviving evidence indicates, failed to capture Poe's psychological depth. Still, *Lunatics in Power* validates something Poe enthusiasts had yet to appreciate fully: Poe's potential for humor.

¹ Griffith was neither the first nor the last to misspell Poe's middle name)

² Burton R. Pollin, *Images of Poe's Works: A Comprehensive Descriptive Catalogue of Illustrations* (New York: Greenwood Press, 1989), p. 349, lists a 1909 adaptation entitled *The Lunatics*, but his reference is misdated, for *The Lunatics* was the title of the American release of Maurice Tourneur's *Le Système du Docteur Goudron et du Professeur Plume* (Éclair, 1912). Don G. Smith, *The Poe Cinema: A Critical Filmography of Theatrical Releases Based on the Works of Edgar Allan Poe* (Jefferson, North Carolina: McFarland, 1999) does not list the 1909 film.

³ "Lunatics in Power," *New York Dramatic Mirror*, 22 May 1909, p. 17.

⁴ Eileen Bowser, *The Transformation of Cinema, 1907-1915* (1990; reprinted, Berkeley: University of California Press, 1994), p. 105.

⁵ Charles Musser, *The Emergence of Cinema: The American Screen to 1907* (1990; reprinted, Berkeley: University of California Press, 1994), pp. 352, 386.

⁶ Lewis Melville, "The Centenary of Edgar Allan Poe," *Nineteenth Century* 65 (January 1909): 149.

⁷ "Poe as a Humorist," *Philadelphia Evening Telegraph*, 6 July 1911, as quoted in Edgar Allan Poe, *Collected Works of Edgar Allan Poe*, ed. Thomas Ollive Mabbott (Cambridge: Belknap Press of Harvard University Press, 1969-1978) 3: 997.

⁸ "Lunatics in Power," *Moving Picture World* 4 (15 May 1909): 636.

Poe in Cyberspace

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1. Introduction:

Just ten years ago, scholars were grateful for any Poe electronic texts they could get their hands on. The 28 tales at Internet Wiretap may have been indifferently scanned, re-keyed, and documented plain texts, but no one could afford to complain about them at the time. Then came HTML markup with better screen fonts and page numbers. Now, under the spirit of historical preservation, electronic texts are expected to correspond exactly to known printed editions. For copyright reasons the scholarly Mabbott and Pollin editions of Poe are unlikely to be posted on the Web or Internet very soon. But there is no legal obstacle in the way of making and distributing electronic facsimiles of historical Poe editions, including the early poems, *Arthur Gordon Pym* (1838), *Tales of the Grotesque and Arabesque* (1840), *Tales* (1845), *The Raven and Other Poems* (1845), and *Eureka* (1848). All these works and many others are now freely available on the Internet — often in more than one version.

Nevertheless, finding Poe e-texts online is not as simple as it sounds. The familiar CMU index to Online Books (now at Penn) lists only 20 assorted individual works or web sites. The Internet Public Library index has 43 items, chiefly tales at the University of Virginia site. But two old standby electronic collections are with us no more: the historical Internet Wiretap site has now been closed, and when the Eris collection at Virginia Tech shut down in 1998, its 125 items apparently perished forever. But when e-texts die, they are sometimes reborn as clones take their place. Thus the Eris e-texts are reborn in two unexpected places: in the frozen Alex index and at www.concordance.com. Of course, one can also search narrowly for titles or words within the Virginia or Michigan local text archives — or broadly with a global Web search engine such as Altavista, then coping with untold legions of unwanted hits. Of the one thousand or so works or items which Poe signed (or which have been attributed to him convincingly), ranging in size from complete books to brief book notices, about 350 are currently available on the Internet. But to find them you will need help.

The first Poe e-census, which appeared in *Poe Studies*, 30 (1997) 1-26, was hardly up to date when it was printed in May 1999. This revision expands the list to more than twice its previous size by adding particulars of the J. H. Whitty edition of the *Complete Poems* (1911) at the American Verse Project of the University of Michigan, the five volume "Raven" edition (Collier, 1903) at

Project Gutenberg, and the near-miraculous expansion of the Poe Society of Baltimore, under the direction of Jeffrey Savoye, which promises to put online just about everything Poe published or revised in his lifetime. The Baltimore project notably contains a substantial body of Poe's non-fiction prose — his essays, articles, criticisms, and reviews — which constitute his largest yet least studied body of work.

This census is in three parts: the codes to identify each site, the e-text census, and the electronic references. The five groups of Poe e-texts represent 1) books published in his lifetime, 2) his tales and sketches, 3) his poetry, 4) his essays and articles on general subjects, and 5) his reviews and notices of particular authors or works. This census does not include about 80 early versions of Poe's writings in the *Southern Literary Messenger*, which are available in the Making of America e-archive at the University of Michigan <http://www.umdl.umich.edu/moa/>.

In this census, items of uncertain authorship have a question mark (?); sets of ephemera too extensive to describe in detail have a plus sign (+); and items unprinted in Poe's lifetime or in the *Griswold Works* are marked (u). This census is quantitative; it does not explore the qualitative differences among e-texts, some of which are considerable.

2. THE CODES:

Codes	Archive	Items (approx.)
P	Poe Society of Baltimore (historical Editions)	c. 350
G	Project Gutenberg ("Raven" edition)	130
L	U-M-StL ("Borzoi" edition)	120
W	American Verse Project (Michigan) (J. H. Whitty, Complete Poems)	60
V	Electronic Text Center (Virginia)	30
M	Humanities Text Initiative (Michigan)	27
E	Early American Fiction (Virginia/Chadwyck Heaaley)	by sub.
O	Oxford Text Archive	15
S	A Digitized Library of Southern Literature (North Carolina)	13 8
R	Representative Poetry (Toronto)	
(?)	Attribution to Poe uncertain	
(+)	Set contains additional items	
(U)	Unpublished in Poe's lifetime	

3. THE CENSUS TABLE:

A. BOOKS (see also individual works)

Tamerlane and Other Poems (1827)	P	W	
AlAaraaf, Tamerlane and Minor Poems (1829)	P		
Poems (1831)	P		
Narrative of Arthur Gordon Pym (1838)	PGL		E
Tales of Grotesque and Arabesque (1840)	P		E
Tales (1845)	P		E S
The Raven and Other Poems (1845)	P	W	

Eureka (1848)	P	Oblong Box, The	PGL
Works (1850—)	P	Oval Portrait, The	PGL
“Raven” Edition (1903)	G	Pit and the Pendulum, The	PGL VM O
J. H. Whitty, ed. Complete Poems (1911)	W	Power Of Words, The	PGL
“Borzoi” edition (1946)	L	Predicament, A	PGL
Letters, ed. John Ostrom (1948)	P	Premature Burial	PGL
Burton Pollin, Poe, Creator of Words (1973-1994)	P	Purloined Letter, The	PGL VM OS
		Shadow	PGL E
		Silence (Siope)	PGL E
		Some Words with a Mummy	PGL
		Spectacles, The	PGL VM O
		Sphinx, The	PGL
		System of Dr. Tarr and Professor Fether, The	PGL
		Tale of Jerusalem, A	PGL E
		Tale of the Ragged Mountains, A	PGL VM
		Tell-Tale Heart, The	PGL VM O
		“Thou Art the Man”	PGL VM O
		Thousand-and-Second Tale of Scheherezade, The	PGL
		Three Sundays in a Week	PGL
		Unparalleled Adventure of One Hans Phaall	PGL E
		Von Kempelen and His Discovery	PGL
		Why the Little Frenchman Wears His Hand in a Sling	PGL E
		William Wilson	PGL V M E O
		X-ing A Paragrab	PG
B. FICTION AND SKETCHES		C. POETRY	
Angel of the Odd, The	PGL	AI Aaraaf	PGLW
Assignation, The (The Visionary)	PGL VME	Alone (u)	PGLW
Balloon Hoax, The	PGL VM	Acrostic, An (u)	P
Berenice	PGL VME	An Enigma	PGLW
Black Cat, The	PGL VME S	Annabel Lee	PGLW VM OR
Bon-Bon	PGL	Bells, The	PGLW
Business Man, The	PGL	Beloved Physician (u)	P
Cask of Amontillado, The	PGL VM O	Bridal Ballad	PGLW
Colloquy of Monos & Una, The	PGL VME S	Campaign Song, A (u)	P
Conversation of Eiros and Charmion, The	PGL VME S	City in the Sea, The	PGLW R
Descent into the Maelstrom, A	PGL VME OS	Coliseum, The	PGLW
Devil In the Belfry, The	PGL E	Conqueror Worm, The	PGLW
Diddling	PGL	Deep in Earth (u)	P
Domain of Arnheim, The	PGL VM	Divine Right of Kings, The	P
Duc De L'omlette, The	PG E	Dream, A	PGLW R
Eleonora	PGL VM	Dream Within Dream, A	PGLW R
Eureka	P	Dreamland	PGLW
Facts in the Case of M. Valdemar, The	PGL	Dreams	PGLW
Fall of the House of Usher, The	PGL V E OS	Eldorado	PGLW
Four Beasts In One (Epimanes)	PGL	Elizabeth (u)	PGLW E
Gold-Bug, The	PGL V E OS	Enigma (On Shakepeare)	P
Hop-Frog	PGL VM	Epigram for Wall Street (u)	P
How To Write a Blackwood Article	PGL E	Eulalie	PGLW
Imp of Perverse, The	PGL VM	Evangeline	P
Island of Fay, The	PGL VM	Evening Star	PGLW
Journal of Julius Rodman, The	P	Fairy-land	PGLW
King Pest	PGL VME	Fanny	P
Landor's Cottage	PGL VM	For Annie	PGLW R
Landscape Garden, The	PGL	“Happiest Day, The”	PGLW
Lighthouse, The	P		
Ligeia	PGL V O		
Lionizing	PGL E S		
Literary Life of Thingum Bob, Esq., The	PGL		
Loss Of Breath	PG		
Man in the Crowd, The	PGL VME S		
Man That Was Used Up, The	PGL		
Masque of the Red Death, The	PGL		
Mellonta Tauta	PGL VM O		
Mesmeric Revelation	PGL E S		
Metzengerstein	PGL E		
Morella	PGL E		
Ms. Found In Bottle	PGL E		
Murders in the Rue Morgue	PGL VME OS		
Mystery of Marie Roget, The	PGL VME OS		
Mystification (Von Jung)	PGL E		
Narrative of Arthur Gordon Pym	PGL		
Never Bet the Devil Your Head	PGL		

Haunted Palace, The	PGLW		
Hymn ("Catholic Hymn")	PGLW		
Imitation	P		
Impromptu — to Kate Carol	P W		
Israfil	PGLW		
Lake, The	PGLW		
Latin Hymn	P W		
Lenore	PGLW		
Lines on Ale (u)	P		
Lines on Joe Locke	P		
May Queen Ode (u)	P		
Oh Tempora! Oh Mores! (u)	P W		
Paeon, A (u)	P		
Poetry (u)	P		
Raven, The	PGLW	R	
Romance	PGLW		
Scenes from Politian	PGLW		
Serenade	PGLW		
Sleeper, The	PGLW		
Song	PGLW		
Song of Triumph	P W		
Sonnet - Silence	PGLW		
Sonnet - To Science	PGLW		
Sonnet - To Zante	PGLW		
Spirits of the Dead	PGLW		
Spiritual Song (u)	PGLW		
Stanzas	P		
Stanzas (To. F. S. O.)	P		
Song	PGLW		
Tamerlane	PGLW		
To F—s. S. O—d	PGLW		
To Elizabeth Winchester	P		
To Elmira ("The bowers")	P		
To Frances	PGLW		
o Helen	PGLW	R	
To Helen (Sarah Whitman)	PGLW		
To — ("Should my early life seem...")	PGLW		
To Isaac Lea (u)	P		
To — ("Sleep on...")	PGLW		
To M —	PGLW		
To Margaret (u)	PGLW		
To M. L. S. (Marie Louise Shew)	PGLW		
To Miss Louise Olivia Hunter (u)	P		
To Octavia (u)	P		
To My Mother	PGLW		
To One In Paradise	PGLW		
To The River	PGLW		
To Violet Vane	P		
Ulalame	PGLW		
Valentine, A	PGLW		
Valley Of Unrest, The	PGLW		
D. ESSAYS AND ARTICLES			
Alexander's Weekly Messenger (+)			P
American Drama			PGL
American Novel-Writing			P
American Poetry			P
Appendix of Autographs, An			P
Autography			P
Cabs and A Moving Chapter			P
Chapter of Suggestions			P
Chapter on Autography, A			P
Chapter on Science and Art, A (?)			P
Conchologist's First Book, The			P
Cryptographs, Puzzles and Conundrums			P
Daguerreotype, The			P
Desultory Notes on Cats			P
Doings of Gotham (+)			P
Eureka			P
Exordium			P L
Few Words on Etiquette, A (?)			P
Fifty Suggestions			P
Harpers Ferry			P
Instinct vs Reason — A Black Cat			P
Intemperance			P
Letter to B —			PGL
Literati of New York City, The (1846-1849): (Godey's, Democratic Review)			P
Maelzel's Chess-Player			PG
Marginalia (complete, 1844-1849): (Demo. Rev., Godey's, Graham's, SLM)			P
Marginalia: BJ: [sic!] 4 Oct 45			L
Marginalia: DR:11/44			L
Marginalia: DR:12/44			L
Marginalia: DR:4/46			L
Marginalia: GLB:9/45			L
Marginalia: GR:3/46			L
Marginalia: GR:1/48			L
Marginalia: SLM:4/49			L
Marginalia: SLM:6/49			L
Morning on the Wissahiccon			PGL
Omniana (?)			P
Opinion on Dreams, An (?)			P
Philosophy of Composition, The			PGL
Philosophy of Furniture, The			PG
Pinakidia			P
Poetic Principle, The			PGL
Rationale of Verse, The			PGL
Secret Writing (+)			P
Some Account of Stonehenge			P
Some Secrets of the Magazine Prison-House			P
Street-Paving			P

E. REVIEWS AND NOTICES

Ainsworth, William Harrison: <i>Guy Fawkes</i>	P	Fouqué, Baron Fredrich de la Motte: <i>Undine</i>	P
Anderson, William: Rev. Joseph Caldwell, D. D.	P	Glass, Francis: <i>Washingtonii Vita</i>	P
Annuals and Gift Books: <i>The Gift</i> (1836) —		Godwin, William: <i>Lives of the Necromancers</i>	P
<i>English Annuals</i> (1836)	P	Gooch, Richard: <i>Nuts to Crack</i>	P
Anthon, Charles:		Griswold, Rufus Wilmot:	
Sallust's <i>Jurgurthine War</i>		<i>The Poets and Poetry of America</i>	P
<i>Select Orations of Cicero</i>	P	<i>The Female Poets of America</i>	
<i>A Dictionary of Greek and Roman Antiquities</i>		Haldeman, Samuel: <i>A Monograph of The Limniades</i>	P
Barrett, E. S. <i>The Heroine, or Cherubina</i> (?)	P	Hale, Sarah Josepha:	
Barrett, Elizabeth Barrett: <i>The Drama of Exile</i>	P	<i>Traits of American Life</i>	P
Bird, Robert Montgomery		<i>The Good Housekeeper</i> (?)	
<i>Calavar</i> (?)		Hawks, Francis Lister: <i>Ecclesiastical History of U.S.</i>	P
<i>The Infidel</i> (?)	P	Hawthorne, Nathaniel:	
Sheppard Lee		<i>Twice-Told Tales</i> (Graham's)	PGL
<i>The Hawks of Hawk-Hollow</i>		<i>Twice-Told Tales and Mosses</i> (Godey's)	
Bolles, William: <i>Phonographic Dictionary</i>	P	Hewitt, Mary E.: <i>The Songs of Our Land</i>	P
Brainard, John Gardiner Calkins:		Home, Richard H.: <i>Orion</i>	P
<i>"A Few Words About Brainard"</i>	P	Irving, Washington:	
Bridgeman, T.: <i>Young Gardener's Assistant</i>	P	<i>The Crayon Miscellany</i>	P
Bryant, William Cullen:		<i>Astoria</i>	
Poems:		Jones, George: <i>Ancient America</i>	P
William Cullen Bryant (SLM)	PGL	Kennedy, J. P.: <i>Horse-Shoe Robinson</i>	P
<i>Complete Poetical Works</i> (Godey's)		Lever, Charles: <i>Charles O'Malley, The Irish Dragoon</i>	P
Bulwer, Edward Lytton:		Leslie, Eliza: <i>Pencil Sketches</i>	P
<i>Rienzi, The Last of the Tribunes</i>		Lewis, Estelle Anna: <i>The Child of the Sea</i>	P
<i>Bulwer Used Up</i>	P	Longfellow, Henry Wadsworth:	
<i>Night and Morning</i>		<i>Outre-Mer</i>	
<i>Critical and Miscellaneous Writings</i>		<i>Hyperion, a Romance</i>	
Butler, Frances Anne: <i>Journal</i> (?)	P	<i>Voices of the Night</i>	
Byron and Miss Chaworth	P	<i>Tennyson vs Longfellow</i>	PGL
Carey, Mathew: <i>Carey's Autobiography</i>	P	<i>Ballads and other Poems</i>	
Chamier, Frederick: <i>The Spitfire</i>	P	<i>The Little Longfellow War</i> (+)	
Chandler, J. R.: <i>Goethean & Diagnothian Address</i>	P	<i>Longfellows' Poems</i>	
Channing, William Ellery:		Lowell, James Russell:	
<i>Our Amateur Poets</i>	P	<i>Pioneer</i>	
William Ellery Channing		<i>Poems</i>	P
Chorley, Henry Fothergill: <i>Conti</i>	P	<i>A Fable for Critics</i>	
Cockton, Henry: <i>Stanley Thorn</i>	P	Macaulay, T. B.: <i>Critical and Miscellaneous Essays</i>	P
Coleridge, Samuel Taylor:		Magazines and Newspapers:	
<i>Note on Table Talk</i> (?)	P	<i>The New England Magazine</i>	
Cone, Spencer Wallace: <i>The Proud Ladye</i>	P	<i>The American Quarterly Review</i>	
Cooper, James Fenimore:		<i>The Edinburgh Review</i>	
<i>History of the Navy</i>	P	<i>The American Almanac</i>	
<i>Wyandotte, or the Hutted Knoll</i>		<i>The Westminster Review</i>	P
Dacre, Lady Barbarina Brand:		<i>The London Quarterly Review</i>	
<i>Tales of Peerage and Peasantry</i>	P	<i>The North American Review</i>	
Dawes, Rufus: <i>The Poetry of Rufus Dawes</i>	P	<i>New York Mirror</i>	
Dickens, Charles:		<i>Southern Literary Messenger</i>	
<i>Life & Adventures of Nicholas Nickleby</i>		<i>The Virginia Star</i>	
<i>Old Curiosity Shop and Master Humphrey's Clock</i>	PGL	Malibran, Mme. M.: <i>Memoirs and Letters</i>	P
<i>Barnaby Rudge</i>		Marryatt, Frederick: <i>Joseph Rushbrook</i>	P
Drake, Joseph Rodman:		Martin, Joseph: <i>Gazetteer of Virginia</i>	P
<i>The Culprit Fay and Alnwick Castle</i>	P	Mathews, Cornelius:	
Duncan, Henry: <i>Sacred Philosophy of Seasons</i>	P	<i>Wakondah; The Master of Life</i>	P
Euripides: <i>The Classical Family Library</i>	P	Mattson, Morris: <i>Paul Ulric</i>	P
Fauvel-Gouraud, Francis: <i>Phreno-Mnemotechny</i>	P	Maxwell, William: <i>Reverend John H. Rice</i>	P
Eay, Theodore Sedgwick: <i>Norman Leslie</i>	P	Minor, Lucian: <i>An Address on Education</i>	P
		Miscellaneous:	

Critical Notices and Literary Intelligence		Oxford Text Archive:
Blackbeard	P	http://ota.adhs.ac.uk .
The Canons of Good Breeding		Poe Society of Baltimore:
Note on French Tragedy (?)		http://www.eapoe.org
Moore, Thomas		Project Gutenberg:
Alciphron, a Poem	P	http://promo.net/pg/index.html
The History of Ireland		University of Michigan (Humanities Text Initiative):
Morris, George Pope: National Melodies		http://www.hti.umich.edu/english/pd-modeng/bibl.html
Where Hudson's Wave, Ida	P	University of Michigan (American Verse Project):
Osborn, Laughton: Confessions of a Poet	P	http://www.hti.umich.edu/bin/amv-idx.pl?page=bibl
Osgood, Frances Sargent:		University of Missouri-St. Louis:
A Wreath of Wild Flowers and Poems		gopher://gopher.umsli.edu:70/11/library/stacks/books/poe
Notice of Frances Sargent Osgood		University of North Carolina (Digitized Library of Southern Literature):
Poe, Edgar Allan:		http://metalab.unc.edu/docsouth/poe/poe.html
Tales of the Grotesque and Arabesque (?)	P	University of Toronto (Representative Poetry):
Tales (?)		http://library.utoronto.ca/utel/rp/authors/poe.html
Power, Marguerite: The Governesss	P	University of Virginia (Electronic Text Center):
Reed, Andrew et al: American Churches	P	http://etext.lib.virginia.edu/modeng/modengP.browse.html
Rose Hill	P	University of Virginia (Early American Fiction project with Chadwyck-Healey):
Reynolds, Jeremiah N.:		http://etext.lib.virginia.edu/eaf/authors/first/eap.html
Voyage of the U. S. Frigate Potomac	P	
Expedition to Pacific Ocean and South Seas		
Roget, Peter Mark: Animal & Vegetable Physiology	P	
Sedgwick, Catherine Maria: The Linwoods	P	
Slidell, Lt. Alexander: The American in England	P	
Smith, Mr. Seba: Powhatan	P	
Southey, Robert: The Early Naval History of England	P	
Thomas, Frederick William: Clinton Bradshaw	P	
Tucker, Judge N. B.: George Balcombe	P	
Tuckerman, Henry T.: The Italian Sketch-Book (?)	P	
Walsh, R. M.: Living Characters of France	P	
Ward, Thomas: Our Amateur Poets - Flaccus	P	
Warren, Samuel: Ten Thousand a Year	P	
Williams, R. F.: Mephistopheles in England	P	
Willis, Nathaniel Parker:		
Tortosa, The Userer. A Play		
Romance of Travel	P	
American Prose Writers, No. 2		
Wilmer, Lambert A.		
The Confessions of Emilia Harrington	PGL	
The Quacks of Helicon		

Credits:

"Poe in Cyberspace" columns are at <http://andromeda.rutgers.edu/~ehrich/psa>
"A Poe Webliography: Edgar Allan Poe on the Internet," Poe Studies, 30 (1997), 1-26, is updated online at <http://andromeda.rutgers.edu/~ehrich/posesites.html> (updated).
Heyward Ehrlich, Dept of English, Rutgers Univ, Newark NJ, USA
Email: ehrich@andromeda.rutgers.edu

4. Electronic References (URLs):

Alex: A Catalog of Electronic Texts:
<http://sunsite.berkeley.edu/alex/>
Altavista:
www.altavista.com
Concordance.Com:
www.concordance.com
Internet Public Library: Online Books Collection:
<http://www.ipl.org/reading/books/>
Making of America project at the University of Michigan:
<http://www.umdl.umich.edu/moa/>
Online Books Page at Penn (formerly at CMU):
<http://digital.library.upen.edu/books/authors.html>